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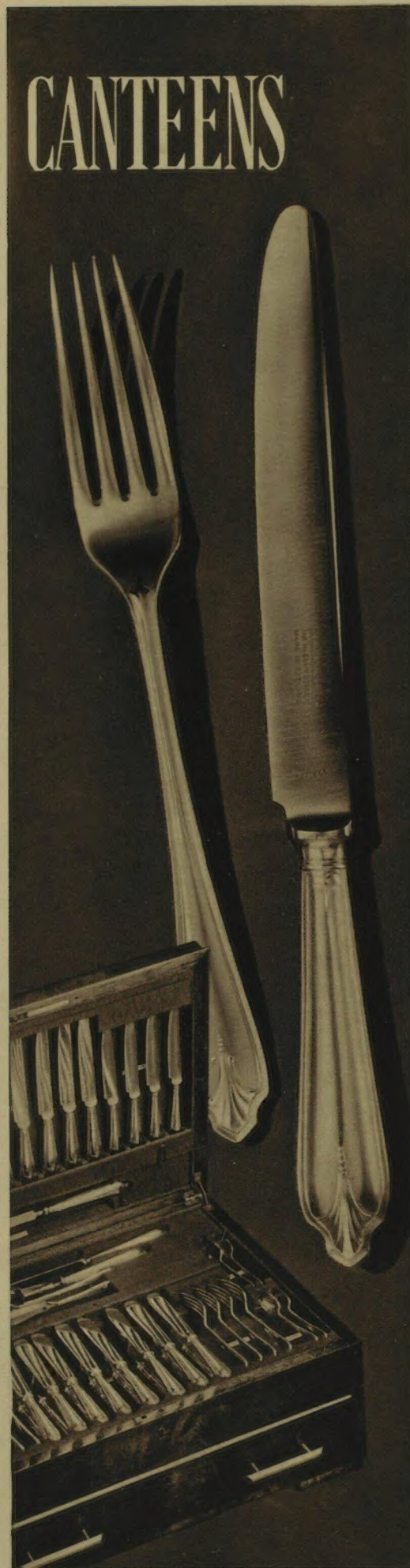
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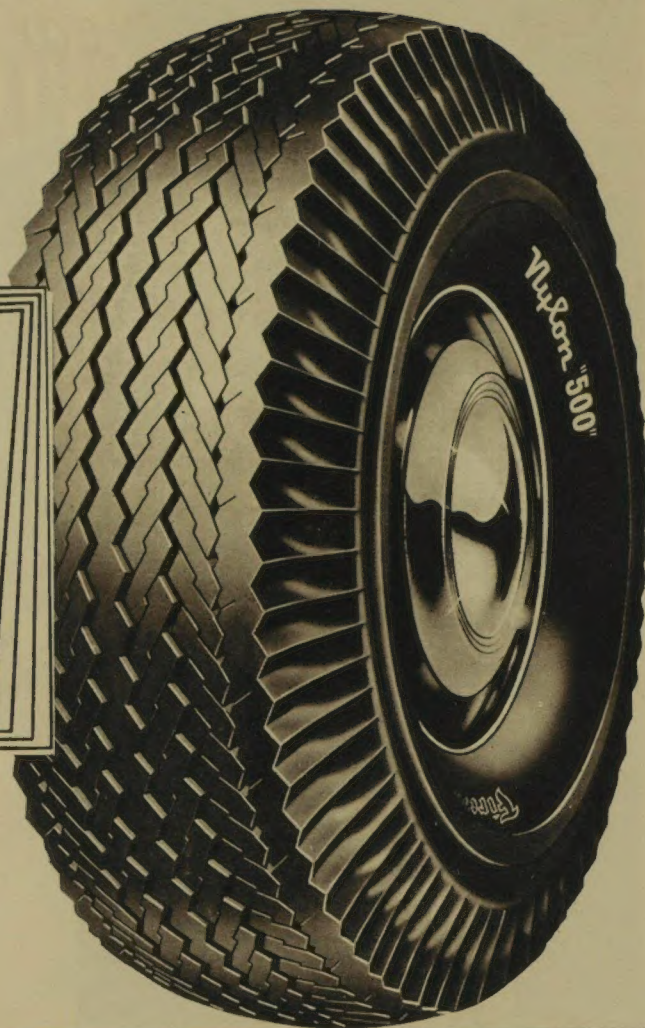
It seems that British golfers will never suffer from complacency. In the twenties it was the Americans who kept our players on their toes. Now it is Commonwealth players, with Peter Thomson of Australia as the outstanding example. The Open three times in succession, the Matchplay in 1954, the British tournament 72-hole record: these are only some of Thomson's achievements — and he is not yet 30! A superlative technique and an ideal temperament make Peter Thomson a golfer of great deeds and of unlimited potential.



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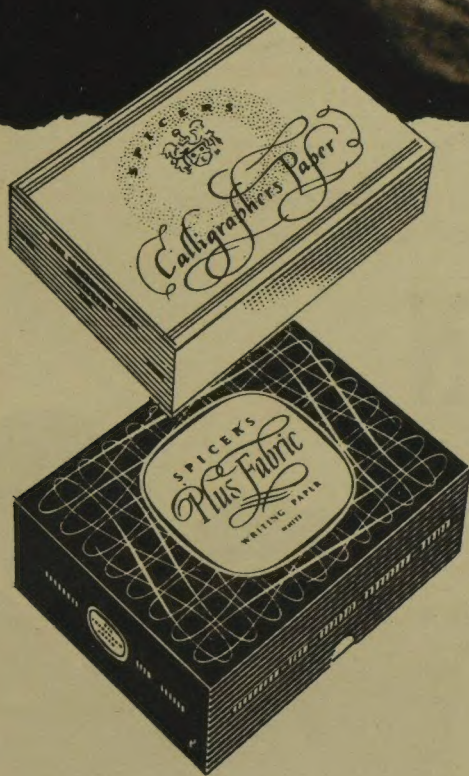
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SATURDAY, APRIL 12, 1958.



NEARING COMPLETION FOR THE OPENING OF THE BRUSSELS UNIVERSAL EXHIBITION ON APRIL 17: THE ATOMIUM—A VIEW OF THE LOWER PORTIONS OF THE HUGE AND IMPRESSIVE CENTREPIECE SYMBOLISING MAN'S ENTRY INTO THE ATOMIC AGE.

Thousands of workmen of many nationalities are busy all over the 500-acre site preparing the Brussels Universal and International Exhibition for the opening by King Baudouin on April 17. At the heart of the Exhibition—impressively dominating the whole site which lies some four miles north-east from the centre of Brussels—stands the 334-ft.-high Atomium. Consisting of nine shiny steel spheres, each 59 ft. in diameter, connected by twenty tubes of just under 10 ft. in diameter, the Atomium is a gigantic

representation of the arrangement of atoms in a crystal of iron. The lowest and three of the central spheres will contain exhibitions illustrating the peaceful use of nuclear energy. A lift runs from the lowest to the uppermost sphere, which will house a restaurant, and the other spheres are connected by escalators. This photograph, and those of the Exhibition shown on four later pages in this issue, were taken three weeks before the opening day when much work still had to be done to complete the preparations.

*This photograph was specially taken for "The Illustrated London News" by J. Allan Cash, F.I.B.P., F.R.P.S.*

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By ARTHUR BRYANT.

EVERY now and then the question arises, should a member of the Royal family sacrifice his or her personal happiness or enjoyment so as not to offend against some code, belief or prejudice strongly held by a section of the public. Such questions range from marriage to blood sports, from entering "heathen" temples to playing games on Sundays. The primary purpose of the Crown in our modern polity is to unite the realm by providing a national focus of love and loyalty to which all can adhere and in whose service sectional rivalries and jealousies can be forgotten or transcended. This unifying function is particularly valuable in time of war, revolution or rapid change. "The wisdom of your forefathers," wrote Disraeli more than a century ago, "placed the prize of supreme power without the sphere of human passions. Whatever the struggle of parties, whatever the strife of factions . . . there has always been something in this country round which all classes and parties could rally, representing the majesty of the law, the administration of justice, and involving . . . the security of every man's right and the fountain of honour." These are great things and the existence of the monarchy helps to assure them. One has only to look round the world to-day, with its uncertainties and violences of faction, to realise how valuable this service is.

All this places a tremendous burden both on the wearer of the Crown and on everyone closely connected with the Crown. That burden has been increased by the very devotion and personal integrity with which, during the past century, the Sovereigns of Britain have carried out their duties. The nation has come, as a result, to expect from its hereditary rulers almost more than at times it seems reasonable or just to ask; it demands and receives standards of near-perfection.

Upon the king! let us our lives, our souls,  
Our debts, our careful wives,  
Our children, and our sins lay on the king!  
. . . What infinite heart's ease  
Must kings neglect, that private men enjoy!

Twice in the course of a single generation we have seen a member of our Royal family—in one case the Sovereign himself—confronted with the hardest sacrifice which any man or woman can be called upon to make, that of forgoing a marriage on which the dearest hopes of personal happiness rested. No sensitive man or woman with a grain of imagination can ever forget the harrowing decision that faced King Edward VIII in the first—and last—year of his reign. The King knew that there was only one woman in the world—loving her as he did—who could give him the happy union and companionship that a man in the Sovereign's lonely and exposed position needs more perhaps than any other. The problem confronting him lay in the fact that while he knew he could not carry his burden of ceaseless responsibility and public obligation without that companionship, his securing it by the only marriage possible for him would have outraged the deepest beliefs of large numbers of his subjects and so have split the realm, and by doing so, invalidated the very purpose for which the Crown exists. He, therefore, abdicated.

The character of the personal problem that confronts the wearer of the Crown and the Royal family is far more difficult and complex than it would be if our age was a static and not a revolutionary one and if those who owed the Crown allegiance were all of one race, creed and tradition. The Queen reigns over the English, the Scots, the Welsh, the Northern Irish; over Canadians and Newfoundlanders, who include not only men and women of British descent but French Canadians,

Red Indians, Eskimos, Scandinavians and settlers of almost every European nationality; over Australians and New Zealanders, including Maoris and Australian aborigines; over British, Dutch and Indian settlers and descendants of settlers in Africa, and over a vast miscellany of vast evolving African peoples and races; over Cingalese, and Channel Islanders, and Manxmen, and Maltese, and Cypriot Greeks and Turks, and West Indians of both British and African descent; over Polynesians, Malays, Dyaks, Chinese, Arabs and folk of

#### PRINCESS MARGARET IN GERMANY.



H.R.H. PRINCESS MARGARET PAYING HER LAST VISIT TO A REGIMENT OF WHICH SHE IS COLONEL-IN-CHIEF: THE PRINCESS SEEN WHILE TAKING THE SALUTE OF TANKS OF THE 3RD KING'S OWN HUSSARS AT MUNSTER.

On March 29 and 30 Princess Margaret spent two days in West Germany visiting two regiments of which she is Colonel-in-Chief. On the first day, at Luneburg, she visited the 1st Bn. The Highland Light Infantry and watched the Trooping of the Assaye Colour. At Munster, on March 30, where she was cheered by thousands of Germans, she inspected the 3rd King's Own Hussars. This was her last visit to the regiment as Colonel-in-Chief, as when it is amalgamated with the 7th Hussars, the Colonel-in-Chief of the new unit will be the Queen Mother. At the date of writing, there had been no announcement about the Colonel-in-Chief of the regiment to be formed by the amalgamation of The Highland Light Infantry and The Royal Scots Fusiliers.

every race, continent and creed. She is also, as Head of the Commonwealth, a personal symbol of extra-national links to the peoples of India and Pakistan with their diverse religions, traditions and races.

To win, as she does, the respect and sympathy of so many branches of the human family in an age of passionate and warring nationalism is in itself a remarkable and indeed almost incredible feat. Yet the Queen's task is even more daunting than that. For she has to do all this in an age when long-established beliefs and ways of life are everywhere giving way to new, where flux and change rather than tradition are the rule, and at a time when all living in the lands over which she reigns are not only free to express and advocate their extremely diverse opinions but are encouraged and stimulated to do so by the democratic and parliamentary institutions under which they conduct their political affairs. The

Crown's business is to unite vast multitudes whose views, not only on political questions but on social and moral ones, are often fundamentally opposed to one another.

Fifty years ago, in questions of morals and social behaviour, the British were a united nation; there was a great deal of hypocrisy, of course, but, by and large, as a people they acknowledged common standards. To-day this is no longer so. To almost any Englishman of my father's generation—he was born just a century ago—most of the views expressed to-day in the popular Press and the manner in which they are expressed would appear as grossly shocking both in morals and taste.

Thomas Carlyle once said that anyone looking at Wren's Royal Hospital, Chelsea, could see at a glance that a gentleman had built it. If the testy old Scottish sage were alive to-day and could read the "Daily This" or the "Sunday That" I suspect that, if any powers of speech remained to him after the experience, his comment would be that anyone could see that a cad had written it. What is more, those to whom the epithet was applied, far from repudiating it, would probably glory in it. For to millions, including large numbers of educated or semi-educated persons, the human ideal to-day is not what our ancestors used to call the gentleman but what they used to call the cad or bounder. The most characteristic gesture of a large section of our younger generation is not the raised hat but the wolf-whistle. In the mid-twentieth century view a gentleman is a pretender, a stuffed-shirt, a hypocrite, a goody goody. A cad is a tough-guy, a sport, a wide boy with no nonsense about him. And the two ideals—the old and the new—are both in circulation and constantly clashing. Recently the Queen was solemnly attacked by a young publicist—of little importance, perhaps, in himself but whose views were given the widest circulation by the popular Press—because the moral sentiments she expressed in her broadcasts and public pronouncements seemed to him too much those of the Sunday School. Yet, in fact, they were, and are, those which were held or, at least, acknowledged as fundamental only a generation ago.

The fact that our standards of morality and behaviour are changing does not, of course, necessarily mean that all such changes are for the bad. Long-established conventions and modes of thought are not always good; nor, it would be added—for many to-day seem to think so—are they invariably bad. There are, for instance, parts of Polynesia where until recently it was considered, as it had been for countless genera-

tions before, an act of piety to eat one's grandparents! Here, most of us would probably agree, a change in moral belief is a mark of progress. "What is truth?" said jesting Pilate; and would not stay for an answer." Some might give the same cynical reply of virtue. Yet history suggests that, however salutary or desirable change may be, too prolonged a flux in the moral values and standards of any society will result in disintegration and disaster. For nations social disintegration is tantamount to death; a common belief in fundamentals and a common standard of behaviour is like the cement which keeps a wall from falling. Periods of rapid change in belief and practice are for that reason always periods of great human peril. It is this that makes the service which the Crown performs so priceless at the present time and the manner in which it is performed vital to the future of our society.



## AT THE BRUSSELS EXHIBITION: "GAY BELGIUM"—A FINE STUCCO VILLAGE.



(Above.)  
BUILT OF WOOD AND STUCCO:  
A CORNER OF THE "GRAND  
PLACE" IN THE "GAY  
BELGIUM" VILLAGE WHICH  
FORMS A FEATURE OF THE  
FOLKLORE SECTION.

THE millions of people expected to visit the Brussels Universal and International Exhibition, which is to open on April 17, will find all the fun of the fair at its very best in the large Amusements Section. In addition there will be a great variety of entertainment in the Folklore Section, which includes the delightful "Gay Belgium" village. Here, in a setting of fine wood and plaster replicas of typical Belgian houses of all periods, the "Belle Epoque" of "Belgium in 1900" will be recreated. In the colourful gardens, the gay streets, and the squares, dancers, musicians, acrobats and other performers will reign supreme with their entertainment. There will be fifty cafés, six restaurants, ten snack bars and six bars. Throughout the village men and women in the costumes of 1900 will be adding to its authenticity. In contrast there is a small section illustrating how Belgians are expected to live in the year 2000. Situated near the Atomium, "Gay Belgium" will bring an element of the carnival spirit to the Exhibition.



REPRESENTING SOME OF THE ARCHITECTURAL GEMS OF BELGIUM: HOUSES IN THE "PLACE UYLENSPIEGEL" IN THE "GAY BELGIUM" VILLAGE, WHERE THERE ARE 175 BUILDINGS, MANY OF THEM HOUSING A LARGE ASSORTMENT OF RESTAURANTS, CAFES AND BARS.

Photographs specially taken for "The Illustrated London News" by J. Allan Cash, F.I.B.P., F.R.P.S.



## AT THE BRUSSELS EXHIBITION: THE BRITISH GOVERNMENT PAVILION; A



SEEN FROM THE BRITISH INDUSTRY PAVILION ACROSS THE SMALL ORNAMENTAL LAKE: THE THREE 18-FT.-HIGH CRYSTAL-SHAPED SPIRES WHICH FORM THE ENTRANCE TO THE BRITISH GOVERNMENT PAVILION, WITH ONE OF ITS COURTYARDS ON THE RIGHT.

FIFTY-THREE nations and international organisations will be displaying themselves to the world when the Brussels Universal and International Exhibition opens on April 17. This immense Exhibition is divided into six main sections—the Belgian Section, which includes the official exhibits and pavilions; the Belgian Congo and Ruanda-Urundi Section; the Foreign Section; the International Organisations Section; the Folklore Section; and the Amusements Section. The British exhibit—with a site of a little over 5 acres—is the fifth largest in the Foreign Section: the larger ones being the sites of the United States, the Soviet Union, the Netherlands and France. The British Section includes two principal pavilions—the Government Pavilion which will feature exhibits illustrating history, tradition, technological advances and everyday life in this country; and the Industry Pavilion where some 500 firms will display their products in the over 33,000 sq. ft. glass-walled building. Adjoining the Government Pavilion are a

(Left)

A REMARKABLE STRUCTURE IN THE NETHERLANDS SECTION: THE PHILIPS PAVILION WHICH IS DESIGNED BY LE CORBUSIER. SON ET LUMIERE PERFORMANCES WILL BE GIVEN INSIDE THIS WEIRD AND WONDERFUL SILVER-PAINTED BUILDING



## LE CORBUSIER DESIGN; AND OTHER FEATURES OF THE FOREIGN SECTION.



WITH ROCKS BROUGHT FROM SWITZERLAND IN THE FOREGROUND: A VIEW ACROSS THE POOL IN THE SWISS SECTION WITH PART OF THE SWISS PAVILIONS ON THE RIGHT AND A SECTION OF THE FRENCH PAVILION BEYOND IT IN THE CENTRE.

number of courtyards with a variety of displays illustrating such themes as the Commonwealth, inventions, theatre, country pursuits and literature. In the area between the two principal pavilions is the "Britannia Inn"—a typical English pub where visitors can obtain refreshments. At the back of the Industry Pavilion are a special display by the City of London, a cinema and a café and bar. Close to the British Section is the Swiss, which consists of a group of hexagonal pavilions between which a stream and waterfall will run into a rocky pool at the front of the site. The Netherlands Section, from which the remarkable Philips Pavilion is shown here, also features water in its arrangements, for its principal displays will illustrate the Low Countries' age-long fight against the encroachments of the sea. Running along the centre of the Foreign Section, but not reaching as far as the British Section, is a lofty footbridge from which a fine view of many of the wonderfully varied national sections may be obtained.

(Right)

TAKEN FROM THE FOOTBRIDGE WHICH GOES THROUGH THE CENTRE OF THE FOREIGN SECTION: THE TOWER OF THE CHURCH IN THE VATICAN SECTION SEEN AMONG SOME OF THE STAR SYMBOLS WHICH FORM A DECORATION ON THE BRIDGE.





## AT THE BRUSSELS EXHIBITION: STRIKING LANDMARKS AND PAVILIONS.



SURMOUNTED BY THE SYMBOL OF THE EXHIBITION—A FIVE-POINTED STAR: THE LANDMARK NEAR THE MAIN HALL GATE—ONE OF EIGHT GATES TO BE USED BY THE PUBLIC.

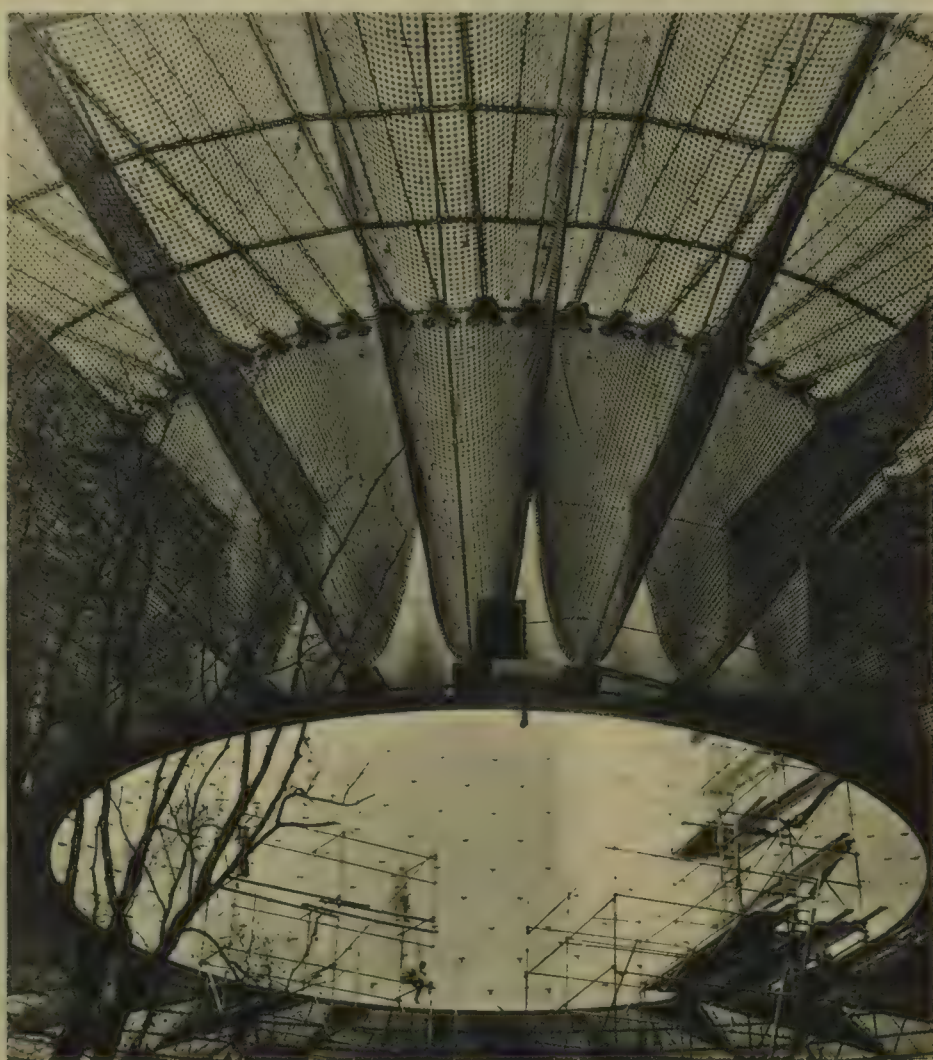


WITH THE COCA-COLA PAVILION, LEFT, AND THE COTE D'OR CHOCOLATE PAVILION, RIGHT: THE GRACEFUL ETERNIT (BUILDING MATERIAL) SPIRAL IN THE BELGIAN SECTION.



A DARING CONCEPT EXECUTED IN STEEL, POLYESTER AND GLASS: ONE OF THE MAIN WALLS OF THE FRENCH PAVILION, WHICH IS DESIGNED BY M. GUILLAUME GILLET.

Each entrance gate to the Brussels Universal and International Exhibition has a symbolic landmark standing near it, so that the moment he enters this vast exhibition the visitor has a foretaste of some of the many daring and modern constructions he will be seeing all over the 500-acre site. Two of the most striking pavilions in the Foreign Section are those of France and the United States. The former, still far from complete three weeks before the opening day, covers almost the whole of the 29,066 square yards of the French Section, on which the other feature is the Pavilion of the City of Paris. Because



MADE OF TRANSPARENT AND FIREPROOF PLASTIC: A VIEW OF THE ROOF—WITH A HUGE HOLE IN THE MIDDLE—OF THE CIRCULAR UNITED STATES PAVILION.

of the nature of the terrain and the position of the site the whole weight of the main French Pavilion rests on a small area at the centre of its two wings. The effect of this huge suspended structure of steel, glass and plastics is exciting and striking. The United States Section, measuring 33,761 square yards, is dominated by the huge and impressive circular pavilion, 381 ft. in overall diameter, 85 ft. high and containing some 200,000 square feet of floor space. It has been compared in size with the Roman Colosseum. The site also has a 1150-seat theatre-auditorium and a cinema for the showing of "Circarama."

Photographs specially taken for "The Illustrated London News" by J. Allan Cash, F.I.B.P., F.R.P.S.



MANY British and some Indian regiments have produced their history in instalments of two, three, or even more volumes. The senior regiment of the old British-Indian Army has waited until now, when it is just on 200 years old.\* In its case all goes into a single volume, but the information, not only about campaigns but also about such important domestic matters as organisation and class composition, is sufficient. The author is an officer serving in the regiment. The devotion of the Colonel, Field Marshal Sir Claude Auchinleck, to the great regiment of which he is the most famous son is of a kind even warmer and more dominant in his life than such associations commonly are—which is saying a great deal—and this work is evidently very near to his heart.

I suppose few except those intimately connected with them read the records of Indian regiments. I would suggest to anyone who is considering the experiment that he might well choose this volume. As I have said, none goes further back. Hardly any Indian regiment has a comparable record and none one better. The story is also from other points of view representative of the career of the forces of the East India Company, of a Queen and four Kings of England, and of the State of Pakistan, to which this regiment has belonged for nearly ten years. It is a varied and interesting narrative. I have but a single criticism of it to make: that the author as a rule starts each battalion off separately in campaigns in which several took part, whereas he could more effectively have woven them into a single continuous account.

He and his helpers, who include distinguished British and Pakistan officers with earlier service in the regiment, have been highly industrious. Another outstanding feature of the book is its freedom from prejudice. On one occasion when he takes a firm stand he is justified in so doing. The regiment began in the Madras Army and its composition was southern. Not until 1902 did this state of affairs change. Its record when composed of classes from the south, both before and after the amalgamation of the Presidency Armies, was every bit as fine as that of this century and very much longer. The real reason for the change in composition was the shift in military activity from inside India to the Frontier. Major Qureshi will not have the Madras troops belittled.

Long before the conquest of British India had been completed, the regiment began the distant expeditions which were to be a feature of its history. In 1810 it was fighting in Bourbon (later Réunion). In 1825 it paid its first visit of three, none very pleasant, to the Arakan. In 1842 it was writing "China" on its colours. Since then, it has fought as far east as Java, and as far west as Keren, Tobruk, and the Gothic Line in Italy. Of all the foreign campaigns in which it has taken part, its battalions are perhaps most fully represented by that known as Mesopotamia in the First World War: inside Kut, striving to relieve Kut, helping to take Baghdad. But for half a century the background has been the North-West Frontier.

Those unfamiliar with Indian military history may not realise that almost from its beginnings up to the end of the British Raj it has been a regiment of mixed classes. Even in the eighteenth century the battalions recruited both Musalmans and Hindus from the Carnatic. And on the great reorganisation of 1902 the three battalions then

## A WINDOW ON THE WORLD.

### THE RECORD OF A GREAT REGIMENT.

By CYRIL FALLS,

*Sometime Chichele Professor of the History of War, Oxford.*

reconstituted began with four of the old small companies of Punjabi Musalmans, two of Jat Sikhs, and two of Rajputs. It was the partition of India rather than the end of British rule which made the abandonment of this system of recruitment obligatory. With sad hearts the battalions bade farewell to the Sikhs and Rajputs. They received in their place Muslims of the Punjab from battalions which were to form part of the Army of India.

The regiment's record in the Second World War is splendid. Some people hold it to be bad taste to suggest that one Victoria Cross may be finer than another. Long before I read this book I had been fascinated with the story of Subedar Ram Sarup Singh, commanding a platoon of the 2nd Battalion at Kennedy Peak in 1944. The combination of heroism,



LORD WAVELL PRESENTING THE V.C. TO THE WIDOW OF SUBEDAR RAM SARUP SINGH, V.C., ESCORTED BY LIEUT.-COLONEL APPLEBY, D.S.O., AT A CEREMONIAL PARADE HELD IN DELHI ON MARCH 3, 1945.



SUPREME VALOUR: A RECONSTRUCTION OF THE ACTION ON KENNEDY PEAK IN 1944 FOR WHICH SUBEDAR RAM SARUP SINGH, WHO WAS COMMANDING A PLATOON OF THE 2ND BATTALION, WAS AWARDED THE V.C. POSTHUMOUSLY. Illustrations reproduced from the book "The First Punjabis"; by courtesy of the publishers, Gale and Polden.

leadership at an adverse moment, and deadly skill with cold steel seemed to me an astounding incident in modern warfare, resembling rather the days when mediaeval paladins won combats almost single-handed. But the paladins mostly survived, whereas Subedar Ram Sarup Singh's third wound was mortal.

This time Burma was the main theatre of war for the regiment, but battalions served also in Egypt, Abyssinia, Malaya, and Italy. The endurance and determination of the 1st Battalion at Kohima shines brightly even in this constellation of great deeds and high soldierly qualities. It was brought to this battlefield in a manner that would have been impossible in any former war. Engaged in the Arakan, it was suddenly whisked

away by air to the vital point of the campaign and immediately went into action.

The events which followed on the heels of partition are only too notorious. They are among the most distressing in Indian history, and Britons must ask themselves whether more foresight and prudence might not have avoided them or at least reduced the enormous and disgusting slaughter of the communal strife. In the 1st Battalion, "In spite of great provocation and strain, the men kept up the traditions and name of the Regiment. . . . They did not shirk anything. They shared their meals with the refugees, cleaned their camps for them, buried the dead, looked after the patients, and comforted them, thus restoring their morale. They had many sleepless nights, but were always cheerful and smiling. To the refugees they were a symbol of courage and protection. The battalion escorted some 2,000,000 people into Pakistan and rescued over 3000 abducted girls from the Eastern Punjab."

This war produced a galaxy of distinguished officers. One of them, Major-General Nawabzada Sher Ali Khan, became Chief of the General Staff, Pakistan Army. He had taken command of the 1st Battalion in early 1945, the first Indian to command it. Lieut.-General Kalwant Singh, who was the second Indian officer to join the 2nd Battalion thirty-four years ago, passed to the other side, the Army of India, but the author acknowledges his enthusiasm for the project and its value in his researches in New Delhi. Photographs of six other Indian major-generals and of four British are to be found in this volume. It is dedicated to "all those, of whatever colour, race, or religion, who have served the Regiment freely and faithfully during the two centuries which have passed since its birth."

The Londoner has seen the regiment represented by its pipes and drums at the Coronation of Queen Elizabeth, and it did not confine its visit altogether

to the capital. It made a great impression on all who saw or heard it. In uniform, especially the cold-weather battledress, the British tradition is closely maintained. In the days when he contributed companies only to the regiments which bore his name, the Punjabi Musalman often stood out as the smartest type of soldier, and the tradition of smartness and poise has not been allowed to lapse. The British Field Marshal who, four years ago, celebrated the fiftieth anniversary of his commission in the regiment must indeed feel proud of it.

**CORRECTION:** On this page in our last issue Sir Dermot Boyle was described as "Air Chief Marshal." This should have been "Marshal of the Royal Air Force"—to which he was promoted earlier this year.

\* "The First Punjabis: History of the First Punjab Regiment, 1759-1956." By Major Mohammed Orahim Qureshi. Prologue by Field Marshal Sir Claude Auchinleck. (Aldershot: Gale and Polden; 39s.)



## A WINDOW ON THE WORLD—I.



CANADA: THE ARCHITECT OF CANADA'S BIGGEST ELECTORAL LANDSLIDE AND THE LEADER OF THE VICTORIOUS PROGRESSIVE CONSERVATIVE PARTY: MR. JOHN DIEFENBAKER.

The Canadian elections of March 31 resulted in a complete landslide for Mr. John Diefenbaker's Progressive Conservative Party. Previous to this election the Conservatives had a narrow lead of eight over the Liberals and, holding office for the first time for many years, were dependent on the 49 votes representing minor parties for their majorities. The final state of the parties, as known at the time of writing, was as follows, the figures in the previous

Parliament being given in brackets: Conservatives 209 (112); Liberals 47 (104); C.C.F. 8 (25); Social Credit 0 (19); Independent 0 (2); Independent-Liberal 0 (2); and Independent-Conservative 0 (1). This covers 264 of the 265 seats in the Parliament and represents a parliamentary majority unprecedented in Canadian history. There were 9,165,936 voters eligible and some 72 per cent. of the electorate voted. [*Camera portrait by Gaby.*]



# A WINDOW ON THE WORLD—II.



**U.S.A.** AN EXPLOSION IN WHICH AT LEAST THREE MEN WERE KILLED: WRECKAGE AT AN OIL-REFINING PLANT IN TEXAS CITY.  
A serious explosion occurred recently at an oil-refining plant in Texas City, Texas, and it was reported that by March 30 three bodies had been recovered from the debris. The men were in the control room, the remains of which can be seen at the centre of the photograph.



**COPENHAGEN, DENMARK.** AN EXTRAORDINARY ESCAPE: A DERAILED TRAM-CAR, FROM WHICH THE PASSENGERS WERE RESCUED, STRUCK BY AN EXPRESS TRAIN. A tram-car recently left its rails in Copenhagen, crashing on to a railway line just as an express train was due to pass. The passengers were removed before the locomotive, the driver of which had been hastily warned, hit the tram-car.



**FRANCE.** A U.N.E.S.C.O. OFFICIAL TRIES TO EXPLAIN PICASSO'S MURAL FOR THE NEW U.N.E.S.C.O. BUILDING IN PARIS TO JOURNALISTS WHEN THE WORK WAS RECENTLY ON VIEW TO THE PRESS.  
On April 5 Picasso was to hand over to the Director-General of U.N.E.S.C.O. the huge mural painting he has executed for the new U.N.E.S.C.O. building in Paris. The painting is allegorical and shows a black-winged skeleton falling into space, while a female form rises up; to the right are three spectators.



**FRANCE.** PICASSO'S MURAL FOR THE U.N.E.S.C.O. BUILDING IN PARIS: A CLOSE-UP OF THE FALLING SKELETON.



**GREECE.** THE EXILED BISHOP OF KYRENIA WITH CYPRIOT STUDENTS AT A CEREMONY IN ATHENS ON GREEK INDEPENDENCE DAY.  
A ceremony was performed by the exiled Bishop of Kyrenia and Cypriot students at the tomb of the Greek Unknown Soldier in Athens on the occasion of the anniversary of the 1821 revolution which resulted in independence for Greece. In Cyprus, there were no serious incidents at the anniversary demonstrations on March 25.



**INDIA.** A DEMONSTRATION IN CALCUTTA IN WHICH 2000 PEOPLE WERE ARRESTED: REFUGEE DEMONSTRATORS SQUAT ON THE STREET IN FRONT OF CALCUTTA POLICEMEN.  
It was reported from Calcutta that on March 18 some 2000 Indian refugee demonstrators were taken to gaol following a mass arrest in the city. The demonstrators were said to be protesting against the Government's action in sending them away from West Bengal. Some fifty buses as well as police transport took the demonstrators to gaol.



## A WINDOW ON THE WORLD—III.



**THE UNITED STATES.** TWO RARE WHOOPING CRANES AND THEIR EGG: A SCENE IN AUDUBON PARK, NEW ORLEANS. It was reported in New Orleans on March 28 that *Josephine*, a whooping crane, had laid an egg in the pen which she shares with her mate, *Crip*, at Audubon Park, New Orleans. *Josephine* won fame last year when she laid five eggs, two of which hatched and the young ones survived.



**WESTERN NIGERIA.** APPROVED BY THE QUEEN: THE DESIGN FOR THE ARMORIAL BEARINGS OF WESTERN NIGERIA. THE USE OF THIS DESIGN WILL COME INTO EFFECT IMMEDIATELY.

The above design for the Armorial Bearings of Western Nigeria has been approved by the Queen. The two elephants symbolise strength, service and prosperity. The spirit and purpose of the Western Region are the *Ada* or Chief's sword, which is the symbol of the *Obas*, and the Mace, which is the symbol of a parliamentary form of Government.



**THE BELGIAN CONGO.** THE MWAMI OF RUANDA, WHOSE FAMILY HAS RULED RUANDA FOR CENTURIES. Ruanda (part of the territory of Ruanda-Urundi) is ruled by Mutara III who is descended from a Watutsi family which has ruled the country for centuries. Ruanda shares with the Belgian Congo a special section at the forthcoming Brussels Universal and International Exhibition.



**CANADA.** MAKING ITS FIRST FLIGHT FROM MALTON AIRPORT, TORONTO: THE C.F.-105 AVRO ARROW, A NEW CANADIAN JET INTERCEPTOR AIRCRAFT.

It was reported from Ottawa on March 26 that the C.F.-105 Avro Arrow had made its first flight. The aircraft, which has taken three years to build at a cost of some £73,000,000, is designed to reach speeds of up to 1200 miles an hour.



**THE U.S.** FULLY OPERATIONAL WITH THE 83RD FIGHTER-INTERCEPTOR SQUADRON, U.S.A.F.: FOUR LOCKHEED F-104A STARFIGHTERS PHOTOGRAPHED IN FORMATION. These four Lockheed F-104A Starfighters are fully operational with the 83rd Fighter-Interceptor Squadron, U.S.A.F., at Hamilton Air Force Base, California. They are officially described by the U.S.A.F. as "easily capable of flying at twice the speed of sound."



**PAKISTAN.** DURING A DISPLAY GIVEN BY THE PAKISTAN AIR FORCE: SIXTEEN SABRES IN FORMATION, PHOTOGRAPHED FROM AN ACCOMPANYING AIRCRAFT.



**PAKISTAN.** OVER KARACHI: A NORTH AMERICAN F-86F SABRE FIGHTER-BOMBER FROM ONE OF THE MAURIPUR-BASED SQUADRONS OF THE PAKISTAN AIR FORCE. The combat equipment of the Pakistan Air Force is now of American origin and consists of several squadrons of North American Sabre fighter-bombers and Lockheed T-33 jet trainers. All the senior officers have served with the R.A.F., or the former Indian Air Force, and the entire organisation is on R.A.F. lines.



## A WINDOW ON THE WORLD—IV.



**MALTA. EN ROUTE FOR AUSTRALIA.** THE NORWEGIAN EMIGRANT SHIP, SEEN AT MALTA DURING THE VOYAGE IN WHICH SHE WAS BURNT OUT IN THE INDIAN OCEAN. On March 31, in the Indian Ocean, the Norwegian liner *Skauabryn*, carrying some 1100 emigrants to Australia, had to be abandoned after fire in the engine-room. All the passengers and crew were taken off by the British liner *City of Sydney*, and later transferred to the Italian *Roma*.



**DENMARK.** PRINCESS MARGRETHE OF DENMARK, WHO COMES OF AGE ON APRIL 16, WITH HER FATHER, KING FREDERIK, IN GENIAL MOOD, AND HER MOTHER, QUEEN INGRID. The old Danish law of succession, which conformed to the Salic Law, was recently changed so that Princess Margrethe would be able to succeed her father, King Frederik. Princess Margrethe comes of age, at eighteen, on April 16, and will then be entitled to take her place in the Danish Cabinet as Crown Princess and to act as Regent in her father's absence.



**LILLE, FRANCE.** THE END OF A TIRESOME FORMALITY FOR MOTORISTS: A CUSTOMS OFFICIAL AT LILLE PASTING THE GREEN LABEL WHICH NOW REPLACES THE TRIPTIQUE. As from April 1, the need for the triptique for motorists travelling in several European countries has ceased. The countries concerned in this alteration are Belgium, France, Germany, Luxembourg and the Netherlands; and in these countries cars will simply need a green label on the windscreen, to indicate that the car is temporarily abroad.



**DENMARK.** PRINCESS MARGRETHE, WHO IS EIGHTEEN ON APRIL 16 AND THEN TAKES HER PLACE AS CROWN PRINCESS, LISTENING TO RECORDS AT HOME AT AMALIENBORG.



**CHICAGO, U.S.A.** A NEW DEVICE—A TELESCOPIC GANGPLANK—WHICH TAKES AIR PASSENGERS UNDER COVER DIRECT FROM AIRCRAFT TO AIRPORT BUILDINGS. This telescopic mobile gangplank, named the "Aero-Gangplank," has recently been installed at O'Hare Field, Chicago. It is, in effect, a mobile bridge, which extends from 55 ft. to 107 ft. and can be driven into position between the buildings and an aircraft on the apron.



**GENOA, ITALY.** SEIZED IN GENOA HARBOUR BY ORDER OF A ROME COURT, PENDING THE PAYMENT OF AN ARCHITECT'S FEES: KING SAUD'S YACHT *MANSOUR*. King Saud's yacht *Mansour*, which arrived in Genoa on March 8 for overhaul, has been sequestered by order of a Rome court as security for a debt of £244,000 claimed by the Italian architect, Signor Brasini, for expenses in planning a new Royal palace at Riyadh.



## BRIEF GLIMPSES OF ANCIENT GREEK LIFE.

## "RIOT IN EPHEBUS": By CHARLES SELTMAN.\*

An Appreciation by SIR JOHN SQUIRE.

THIS is an unusual little book, by an unusual author, of whom Mr. Quennell, who published many of his articles in "Cornhill" and "History To-day," gives an entertaining biographical sketch in his Introduction. Here is a part of it: "His origins and upbringing, I imagine, had helped to make him what he was. Born in 1886, of an English-Bavarian father and a Presbyterian Scottish mother, he spent most of his youth in Southern Italy, and had played as a child among the ruins of Pompeii and Herculaneum. Throughout his life he retained his passion for travel; besides joining various archaeological expeditions that took him to distant parts of Greece, he lived and worked before the Second World War in the United States and France, only leaving Paris, where he had been Lecturer at the Collège de France and Acting Professor at the University of Paris, when the German armies were on the point of entering the city. But Cambridge was his home from 1940; and during the year 1940-41 he held the onerous office of Senior Proctor, a post, I am told, that he did not greatly enjoy since he was too young in spirit himself to become an entirely wholehearted exponent of the academic statute book."

There are a few points here which certainly need elucidation. What on earth does Mr. Quennell mean by "an English-Bavarian father"? I have never heard of a pied-piper arriving in some rat-besieged English town and taking all the children away by underground tunnel to emerge somewhere near Munich as English-Bavarians. The name Seltman sounds to me German enough; and I can only presume that his grandmother was English. Then we come to his odd experiences in wartime. He left Paris, we are told, just as the Germans were about to enter the city; and within a year was Senior Proctor in the University of Cambridge, and in occupation of Erasmus' old rooms in the beautiful old College of Queens'. What was it that led to this sudden elevation? His selection as Senior Proctor immediately after arriving on the banks of the Cam seems to me odd. London, during that first year of Seltman's settlement, was being heavily bombed by people who were compatriots of Seltman, at least on the paternal side. There were probably already back in the University wounded undergraduates resuming their academic courses. What would have been the feeling of one such, forgetfully committing on a December evening the crime of smoking a cigarette when in cap and gown, had he been stopped in the street by a little bearded foreigner, clad in academic authority, and with two tall bulldogs in tall hats. It is a wonder that the Proctor hadn't a rough passage; but Mr. Quennell tells us that this nomadic Epicurean, who resented all rules, didn't like the job: so perhaps he never "progged" anyone.

Having found, in a troubled world, a place wherein to lay his head, Seltman stayed here for the rest of his life. The latest date which Mr. Quennell gives for one of his articles is 1956, so he can't have been dead very long. In earlier years he seems to have written a number of books on Greek history, particularly on the coinage of the Hellenic world. The articles here posthumously collected are not of the specialised academic kind, but give brief glimpses of ancient Greek life, with the author's expert knowledge of coins and vases (which are documents in their way) illuminating every theme.

In this book he is a populariser, an interpreter to the general public, and there is nothing to be ashamed of in that, though it does involve him, writing for widely-read magazines, in darting from

point to point, like a dragon-fly. The title of the book is unintentionally misleading. Only one chapter deals with Ephesus, and healthy, sunlit scenes are far commoner in it than scenes of violent conflict or licentious revelry. Mr. Seltman ranged widely. He did not confine himself to the records from the classic age of Greece. The history of Greece was to him a continuous one, and he could find information in the Acts of the Apostles and in the Epistles of St. Paul. The "Riot" in Ephesus was the riot raised by the image-makers against St. Paul, who thought that St. Paul was taking away their living: "A man named Demetrius, a silversmith, who made silver shrines of Artemis, brought no small gain unto the craftsmen; whom he called together with the workmen of like occupation and said, 'Gentlemen, you know that by this craft we have our wealth. Moreover, you see and hear that, not alone in Ephesus but almost through all the Province of Asia, this fellow Paul has persuaded and turned away much people, saying that those are not gods which are made with hands. Thus, not only is this craft of ours in danger of coming into disrepute, but also the temple of the great Goddess

## SPANISH STAMPS COMMEMORATING GOYA.



The Spanish postal authorities are honouring one of Spain's great painters, Francisco Goya, by the issue of a new series of stamps which bear reproductions of some of his paintings and a portrait of Goya by Vicente Lopez. There are ten in the series, all of which are shown above slightly smaller than actual size. They are in different colours at prices ranging from 15 centimos to 3 pesetas.

Artemis may be despised, and her magnificence may be destroyed, whom all Asia and the civilised world worship." And as they heard they were full of wrath, and cried out saying, 'Great Artemis of the Ephesians!'

Thence the beginning of the riot: and it is pretty clear that Seltman has little taste for St. Paul, who, to him, is the most rigorous Senior Proctor who ever lived. But anyone who doesn't like one of Seltman's chapters can easily find another to his taste. He writes, for example, about Herculaneum, which he describes as A Mine of Statues. That is enough to rouse the imagination of any man who is interested in the past of European civilisation. The half of it has not yet been revealed to us. Mussolini, with his passion for continuity with ancient Rome, extended the old diggings, and found interesting buildings and, I think, a few bronzes. On top of that ancient site there is still an extremely dull village. Had Mussolini devoted to the demolition of that village, the re-housing of its inhabitants, and the excavation of its site a tithe of the money which he devoted to the reconstitution and extension of

the old Roman Empire, his name might have gone down to posterity as that of one of the greatest discoverers and benefactors. For, encased in that lava, there may be still any number of the lost classics, both Greek and Roman. We have but a small portion of the works of the great Greek tragedians, and Sappho is only known to us by entrancing fragments—mostly preserved as quotations in the works of grammarians and commentators.



THE AUTHOR OF THE BOOK OF ESSAYS REVIEWED ON THIS PAGE: THE LATE MR. CHARLES SELTMAN.

The late Mr. Charles Seltman was born in 1886 and died in June 1957. He was educated at Berkhamsted School and Queens' College, Cambridge, and described himself as "a classical humanist." He was a Fellow of Queens' College and University Lecturer in Classics. His books included: "The Temple Coins of Olympia"; "Approach to Greek Art"; "The Twelve Olympians and their Guests," and "Wine in the Ancient World."

The chapters here include one of the best accounts I have read of Peisistratus, and one of Delphi and its Cults, with informative chapters about Pythagoras, Diogenes, and Epicurus. Epicurus was obviously nearest to Seltman's heart; and it is no surprise to find his essay on that preacher of moderate enjoyment followed by one on "The Wine Trade in Ancient Greece"—which, I must admit, leaves me still of the opinion that I would rather have a decent claret or burgundy than any of those concoctions which were diluted with water at the banquets of Plato or Xenophon.

Seltman's last essay is on Atalanta, that tremendous woman athlete to whom so many exploits and adventures are mythically attributed, and who, according to one legend, was turned into a lioness when her lover was turned into a lion. When Seltman wrote this article he was not thinking mainly about Atalanta, but about the women athletes of Hellas. His information is that not only in Sparta, but in Chios and in Ionia, and in parts of the mainland, Greek girls were encouraged to shine athletically (even in hockey teams) against the boys. Girls wrestled with men, but it appears that the wrestling was more in the nature of modern ballet-dancing than of all-in wrestling. Seltman also puts on record, so far as I know, the first recorded handicap race. He quotes

that very great traveller, Pausanias, as saying that at Olympia a standing committee of women, who were presumably like Roedean games mistresses, arranged races between girls: "games called the Heraia. The games consist of a race between girls. The girls are not all of the same age; the youngest run first, the next in age run next, and the eldest girls run last of all. They run thus: their hair hangs down, they wear a chiton which reaches to a little above the knee, the right shoulder is bare to below the breast... The winners receive crowns of olive and a share of the cow which is sacrificed to Hera; moreover, they are allowed to dedicate statues of themselves with their names."

Some of those statues might still be on the site had the Romans not so thoroughly looted Hellas. Not all their loot reached Italy, and the new aqualung exploration may still bring to our later light exquisite effigies of the athletic champions, both men and women, of ancient Greece.

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 612 of this issue.

\*"Riot in Ephesus." By Charles Seltman. With Foreword by Peter Quennell. (Max Parrish; 21s.)





(Above.) THE END OF THE RACE: CAMBRIDGE PASS THE WINNING-POST THREE-AND-A-HALF LENGTHS AHEAD OF OXFORD, HAVING LED ALL THE WAY.  
(Below.) AFTER THEIR VICTORY: THE CAMBRIDGE CREW JUST BEFORE THEY CAME ASHORE.

#### THE 1958 BOAT RACE: A HARD CONTEST COMFORTABLY WON BY CAMBRIDGE, IN THE THIRD FASTEST TIME RECORDED.

The Boat Race this year, which was rowed on April 5 and was the 104th, was won by Cambridge by three-and-a-half lengths in 18 mins. 15 secs.—the third fastest time in the history of the race. Cambridge, rowing with a confident rhythm, led the whole way, and their time was only 25 seconds slower over the course of some four miles than the 1948 record of 17 mins. 50 secs. Cambridge have now won 58 times to Oxford's 45, and there has

been one dead-heat. Cambridge won the toss and chose the Surrey side. During the race the water was calm and the tide was flowing strongly. With heavy mist and rain, the weather was almost as unpleasant as it could be. While many people watched the race on television, there was a poor attendance along the course. Oxford lacked the striding rhythm of Cambridge but nevertheless fought on doggedly to the end.





Guide for 1958 to "The Gardens of England and Wales: Open to the Public Under the National Gardens Scheme." For the benefit of any who

## IN AN ENGLISH GARDEN.

THE title of this article might well be amended, and extended, to read, "In the Gardens of England and Wales," for I have been studying the Illustrated

### VISITING GARDENS.

By CLARENCE ELLIOTT, V.M.H.

part-house is shown, an additional charge may be made. Dogs are not admitted to gardens except on a lead. Dogs are not admitted to houses." Brief directions for reaching the gardens are given, with nearest main-road routes indicated thus: A 6014. A number of Flower Decoration Clubs have undertaken to do floral displays in connection with garden openings, and information about these displays is given in the text of the Illustrated Guide. One most important and useful arrangement has been made to help intending visitors to find some of the more remote gardens. The Automobile Association and the Royal Automobile Club have kindly arranged for their patrols to have copies of this Illustrated Guide, and will direct motorists to the gardens when asked.

Well, there you have it, and I strongly advise all who love gardens, trees and flowers to invest in a copy of this Illustrated Guide to the gardens of England and Wales—a sort of Open Sesame (subject always to a small financial transaction at the gate) to the cream of the world's finest and loveliest gardens. Buy a copy of the Guide, and study it, not only to discover what gardens are open to you, and when, in your own home county, and the neighbouring counties, but in districts further afield which you may be visiting during the coming months. And what more delightful holiday could any gardener take than a carefully-planned motor tour to include a succession of visits to fine gardens? And the term "fine" covers a wide field of widely-differing types of garden, from those surrounding the staterly homes of England (the Royal gardens at Sandringham in Norfolk, Frogmore in Berkshire, and Barnwell Manor in Northamptonshire, are among the gardens coming into the National Gardens Scheme) to the smaller, more intimate gardens which are noted for their fine collections of rare, interesting and outstandingly beautiful plants cultivated to perfection by their specialist garden-minded owners. Visiting amateur gardeners can learn a great deal by visiting all these types of garden. They will meet innumerable trees, shrubs and flowers which they may never have seen before, and they will gain invaluable lessons in pleasant ways of placing, arranging and grouping good

plants. Need I stress the importance of going to these gardens provided with a capacious notebook and a workmanlike pencil, so that notes may be made of desirable plants seen, and of happy, suggestive ideas gained.

And here let me put in a plea to the public-spirited garden-owners, whose gardens are thrown open in this way under the National Gardens Scheme, that as far as may be, their choicer and more interesting trees, shrubs and herbaceous and rock-garden plants are clearly labelled. Good labelling on such occasions—and at all times—can be of the greatest help, educationally, to keen, intelligent, visiting amateur gardeners—and professionals too, for that matter. It makes a pleasant sequel to a visit to a good garden to go through the notes one has made, and look up the plants noted, in gardening books of reference, and in one's collection of nursery catalogues, and it is a sequel which may well lead to valuable additions to one's own collection of plants and the improvement of the home-garden scene.

Thus far I have only mentioned the Gardens of England and Wales National Gardens Scheme. But let me hasten to emphasise that Scotland's Gardens Scheme, which is run on similar lines to the English and Welsh scheme, is equally important, and that the gardens of Scotland have a special charm and appeal, quite distinct from that of the gardens south of the Border, whilst many types of trees, shrubs and plants—especially primulas—flourish in Scotland with a perfection which they somehow fail to achieve further south. A holiday among gardens in Scotland is as good as a holiday abroad, on the Continent—in fact,



A FINE SCOTTISH GARDEN OPEN UNDER SCOTLAND'S GARDENS SCHEME: BROUGHTON PLACE, PEEBLESHIRE, THE PROPERTY OF PROFESSOR AND MRS. T. R. ELLIOTT. OPEN EVERY WEDNESDAY AND SUNDAY FROM MAY TO SEPTEMBER.

Photograph by Miss Alice Macconochie.

may not be acquainted with the National Gardens Scheme of the Queen's Institute of District Nursing, I will quote from the introduction of this Illustrated Guide, in the pages of which details are given of the many gardens in England and Wales which, by the courtesy of the owners, are open to the public on the dates named, in aid of the National Gardens Scheme. "The proceeds of these openings are used to provide annual grants and to give other assistance to the district nurses and district nurse midwives, who, in retirement, receive little or no benefit from any superannuation scheme. There are many elderly nurses, still to retire, who will also need this help. The National Trust receive, in return for their help and support, an agreed percentage of the annual proceeds. This money is used for the preservation of certain gardens of historic and national importance."

A complete alphabetical index of the gardens is given on pages 105 to 113, three columns of names to a page, amounting to about 800 of the finest, most beautiful and most interesting gardens in the whole of England and Wales. The gardens are enumerated, with brief notes on features and plants of special interest and importance, grouped under the counties in which they occur, and further, fuller information about gardens may be obtained from the appropriate County Organiser whose name and address is printed at the beginning of each county section in the Illustrated Guide. All other information, and copies of the guide-book, price 2s., postage 6d., may be obtained from the Organising Secretary of the National Gardens Scheme at 57, Lower Belgrave Street, London, S.W.1.

"Unless otherwise stated, the gardens are open from 11 a.m. to 7 p.m., and from 2 p.m. to 7 p.m. on Sundays. The price of admission is usually one shilling. Houses are not usually open, but where the house or



ONE OF THE MANY GARDENS IN ENGLAND OPEN UNDER THE NATIONAL GARDENS SCHEME: SUTTON PLACE, NEAR GUILDFORD, SURREY, THE PROPERTY OF THE DUKE OF SUTHERLAND. OPEN ON WEDNESDAY, MAY 14.

Photograph by J. E. Downward.

better, far better. For many years I made a practice of taking a busman's holiday every summer in the Alps. But one year I bought a perfectly good second-hand car for £7 10s., and with my son Joe set out for the north in general, and Scotland in particular—Scotland and the Gardens of Scotland. It was one of the very best holidays I ever had, in spite of, or perhaps on account of, the fact that we never managed to lash the old car up to more than 35 m.p.h.

An Illustrated Guide to Scotland's Gardens Scheme for 1958 may be obtained from the General Organiser, Scotland's Gardens Scheme, 26, Castle Terrace, Edinburgh 1. (Free, but a donation is welcome.)

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	(or \$19.50)	(or \$10.50)	(or \$10.00)
U.S.A.	\$22.50	\$11.50	\$11.00
Elsewhere abroad	7 14 6	3 19 6	3 15 0

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## HOME NEWS: THE QUEEN AT THE R.A.F. DINNER; AND THE GRAND NATIONAL.



A TENSE MOMENT IN THE GRAND NATIONAL: MR. WHAT, THE WINNER, HITTING THE LAST FENCE HARD.

Mr. What, an eight-year-old Irish horse owned by Mr. D. J. Coughlan, trained by Mr. T. J. Taaffe, and ridden by A. R. Freeman, won the 1958 Grand National at Aintree on March 29,



NEAR DISASTER: A. R. FREEMAN BALANCED PRECARIOUSLY AS MR. WHAT LANDS AFTER HITTING THE LAST FENCE.



ALL'S WELL THAT ENDS WELL: MR. WHAT PASSES THE FINISHING-POST THIRTY EASY LENGTHS IN THE LEAD.

by 30 lengths from *Tiberetta*. *Green Drill* was third. Mr. What is the fifth Irish horse to win the Grand National since the war. Only seven of the thirty-one starters finished.



AT THE FORTIETH ANNIVERSARY DINNER OF THE ROYAL AIR FORCE: THE SCENE IN THE MESS AT BENTLEY PRIORY. SEATED AT THE QUEEN'S TABLE ARE (L. TO R.) THE DUCHESS OF GLOUCESTER, MARSHAL OF THE R.A.F. LORD DOUGLAS, PRINCESS MARGARET, MARSHAL OF THE R.A.F. LORD NEWALL, THE DUKE OF EDINBURGH, MR. GEORGE WARD, SECRETARY OF STATE FOR AIR, HER MAJESTY, MARSHAL OF THE R.A.F. SIR DERMOT BOYLE, THE QUEEN MOTHER, MARSHAL OF THE R.A.F. SIR JOHN SALMOND, THE DUKE OF GLOUCESTER, AND MARSHAL OF THE R.A.F. LORD TEDDER.

April 1 was the fortieth anniversary of the foundation of the Royal Air Force, and to mark the occasion the Queen and the Duke of Edinburgh, with other members of the Royal family, attended an anniversary dinner at Fighter Command Headquarters at Bentley Priory, Stanmore, Middlesex. In her speech proposing the toast of the Royal Air Force her Majesty recalled the "proud history" of the R.A.F., and referred especially to the Battle of Britain,

"which rightly takes its place with Trafalgar and Waterloo among the decisive battles of history." Looking to the future, she said: "We can be sure that when we celebrate your half-century the service will look different from what it does to-day. But the task will be the same—to prevent war by being prepared to frustrate any knavish tricks." Eight Marshals of the Royal Air Force, besides the Duke of Edinburgh, attended the dinner.





SEEN FROM QUEEN ELIZABETH PARK: VANCOUVER, CANADA'S GREAT PACIFIC PORT, WHERE AN INTERNATIONAL TRADE FAIR IS TO BE HELD IN BRITISH COLUMBIA'S CENTENARY YEAR.

Outstanding among the events organised in British Columbia to celebrate the centenary of the founding by Royal Proclamation, on Nov. 19, 1858, of the Mainland Colony is the International Trade Fair. This is to be held from May 1 to 10 at Vancouver, which not only is one of Canada's most important cities and her second busiest port but also can offer the visitor many amenities, ranging from fine bathing beaches to snow-covered mountain slopes for ski-ing. Canada's four western provinces form one of the world's wealthiest areas. The population of the region is over 4,000,000, and the source of their

wealth lies in agriculture, lumber and associated industries, fishing, hydro-electric power, oil, shipping and manufacturing. British Columbia, in particular, is experiencing the greatest population growth and expansion of all Canadian provinces, and Vancouver, its largest city, is thus a most suitable and attractive site for an international trade exhibition. Not only will foreign exhibitors be able to display their products in the heart of a fast-expanding part of Canada, but Canadian exporters also will be able to show their merchandise to the wide range of buyers and other visitors from many parts

of the world who are expected in Vancouver. Among the other notable items on British Columbia's centennial programme are a visit by Princess Margaret in July and a grand Naval Review. On April 27, which will be a Provincial Day of Prayer and Dedication, more than 200 beacon fires will be lit throughout the Province, and on November 19 there will be a Pageant at Fort Langley, the birthplace of the Mainland Colony. British Columbia originally formed part of the Hudson's Bay Company's concession, during which period it was known as New Caledonia. In 1849 Vancouver Island

and in 1858 British Columbia were constituted Crown colonies, and in 1866 the two colonies were united, joining the Canadian Confederation in 1871. (The capital, Victoria, is on Vancouver Island.) In the drawing, Vancouver is shown with its pleasant background of mountains and forests to the north. Between the mountains and the city lies the fine deep-sea harbour. To the left is the noted Lions Gate Bridge, and the forested area near it is Stanley Park. Drawings of Stanley Park and Lions Gate Bridge, the largest single-span suspension bridge in the Commonwealth, appear overleaf.

*Specially drawn for "The Illustrated London News" by Edward Goodall.*





SPANNING FIRST NARROWS AND LINKING CENTRAL VANCOUVER WITH THE NORTH AND WEST SHORES: LIONS GATE BRIDGE, THE LARGEST SINGLE-SPAN SUSPENSION BRIDGE IN THE COMMONWEALTH, WHICH WAS OPENED IN 1938.



IN STANLEY PARK: SPECTATORS AT THE MONKEY HOUSE AND SEAL POOL. THE PARK IS OVER 1000 ACRES IN AREA AND CONTAINS BATHING POOLS AND PLAYGROUNDS FOR CHILDREN, A CRICKET FIELD AND FORMAL GARDENS.



ANOTHER VIEW OF LIONS GATE BRIDGE, SHOWING THE LONG CENTRE SPAN, WITH THE CENTRAL PART OF THE CITY BEYOND: A VIEW FROM SENTINEL HILL.

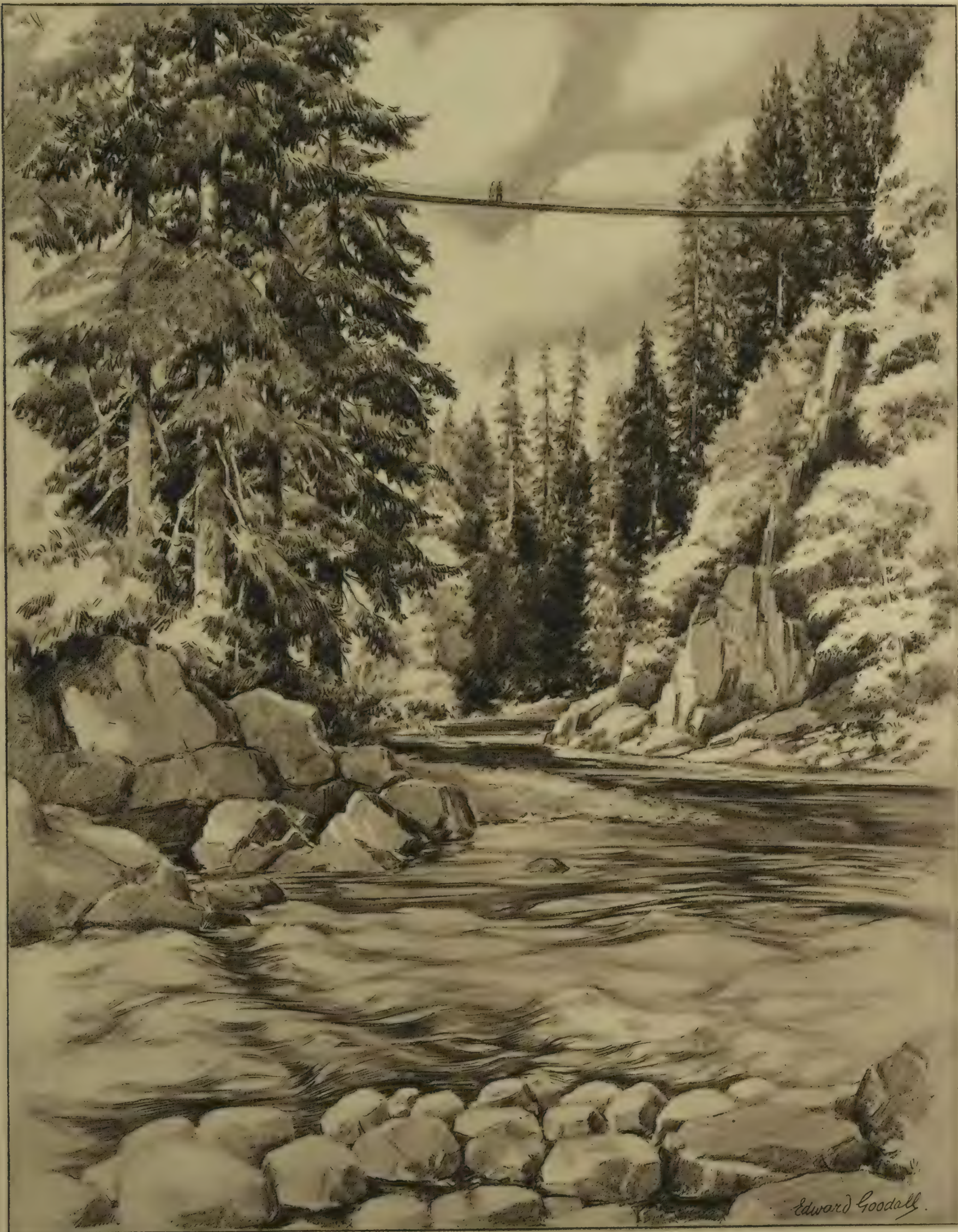
IN A LEADING CANADIAN CITY PORT AND CENTRE FOR BRITISH COLUMBIA'S CENTENNIAL EVENTS: VIEWS OF VANCOUVER.

Vancouver is one of Canada's most important cities and is also a leading holiday resort, and it will thus be a most pleasant and appropriate scene for the International Trade Fair which is to be held there in May and which coincides with the British Columbia centenary celebrations. The Fair is to be held at Exhibition Park, where the Empire Stadium, built in 1954 for the British Empire Games, is situated. To the north of central Vancouver is Stanley Park, a large area containing a zoo and many other recreational

amenities. To the north of this is Lions Gate Bridge, an impressive suspension bridge, which leads to the mountainous area north of the city, where besides residential areas there are fine facilities for ski-ing, golf and fishing. The important deep-sea harbour lies between the mountains and the city centre, while to the west, facing towards Vancouver Island and the Pacific Ocean, are bathing beaches and the University of British Columbia, which was illustrated by Edward Goodall in our issue of September 22, 1956.

*Specially drawn for "The Illustrated London News" by Edward Goodall.*





AT VANCOUVER, A CENTRE FOR BRITISH COLUMBIA'S CENTENNIAL CELEBRATIONS : THE CAPILANO SUSPENSION BRIDGE.

On November 19, 1858, the Mainland Colony of British Columbia was founded by Royal Proclamation, and to mark the centenary this year celebrations are to be held throughout the Province. One of the important centres for these events is Vancouver, where from May 1 to 10 the British Columbia International Trade Fair—one of the outstanding arrangements for the centennial year—will be held. On this and the previous pages we reproduce some drawings of the city by Edward Goodall, a British-born Canadian artist, who is the grandson of Edward A. Goodall (one of our first

special artists in the last century), and whose drawings of the great hydro-electric and aluminium plant at Kitimat, British Columbia, appeared in our issue of March 12, 1955. The Capilano Suspension Bridge, high above the Capilano River and Canyon, is in the northern part of greater Vancouver, and the river provides some of the city's noted fishing. Nearby are the Hollyburn and Grouse Mountain "alpine playgrounds," where there are fine ski-ing facilities, and Capilano Golf Course. Another ski-ing site lies further eastward at Mt. Seymour Park.

*Specially drawn for "The Illustrated London News" by Edward Goodall.*



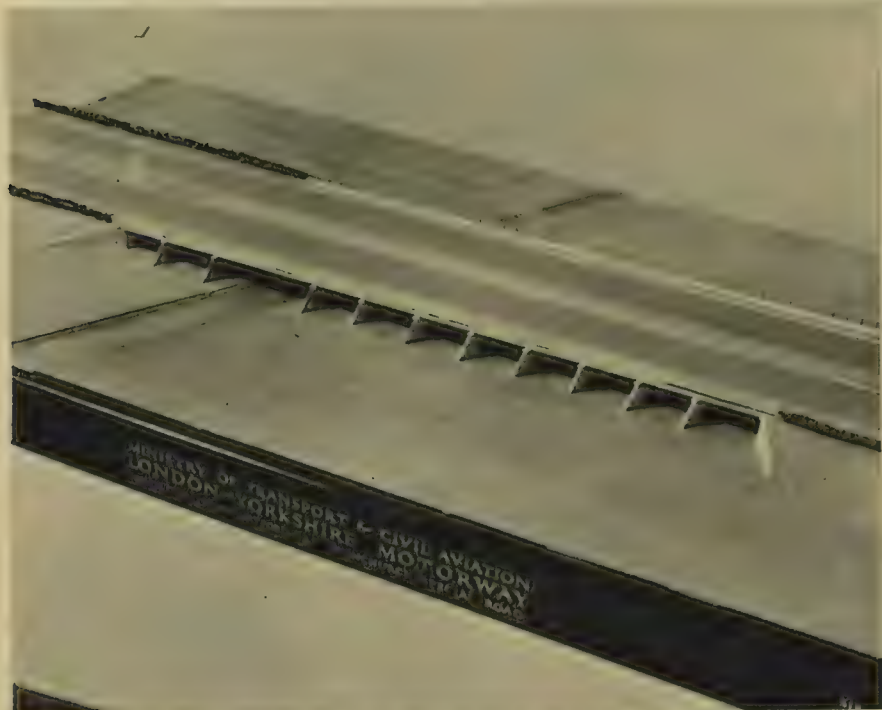
# BRITAIN'S FIRST LARGE-SCALE MOTORWAY—WHICH IS TO BE BUILT IN NINETEEN MONTHS: THE £20 MILLION LONDON-BIRMINGHAM ROAD PROJECT.



CARRYING AN EXISTING ROAD OVER THE MOTORWAY: ONE OF THE TYPICAL REINFORCED CONCRETE BRIDGES SEEN IN MODEL FORM.



TO BE LOCATED AT ABOUT TWELVE-MILE INTERVALS: A SERVICE AREA, PROVIDING ALL POSSIBLE FACILITIES FOR TRAVELLERS, SEEN IN AN ARTIST'S IMPRESSION.



CARRYING THE MOTORWAY OVER THE RIVERS NENE AND OUSEL: A REINFORCED CONCRETE VIADUCT—A MODEL SHOWING THE EXTRA FLOOD SPANS.



A MODEL OF THE CANAL BRIDGE AT MILTON HAM. THE EMBANKMENT IS 35 FT. HIGH HERE AND THE BRIDGE WILL BE OF MASS CONCRETE.



CARRYING THE MOTORWAY OVER AN EXISTING ROAD: A TYPICAL REINFORCED CONCRETE BRIDGE SEEN IN A MODEL.

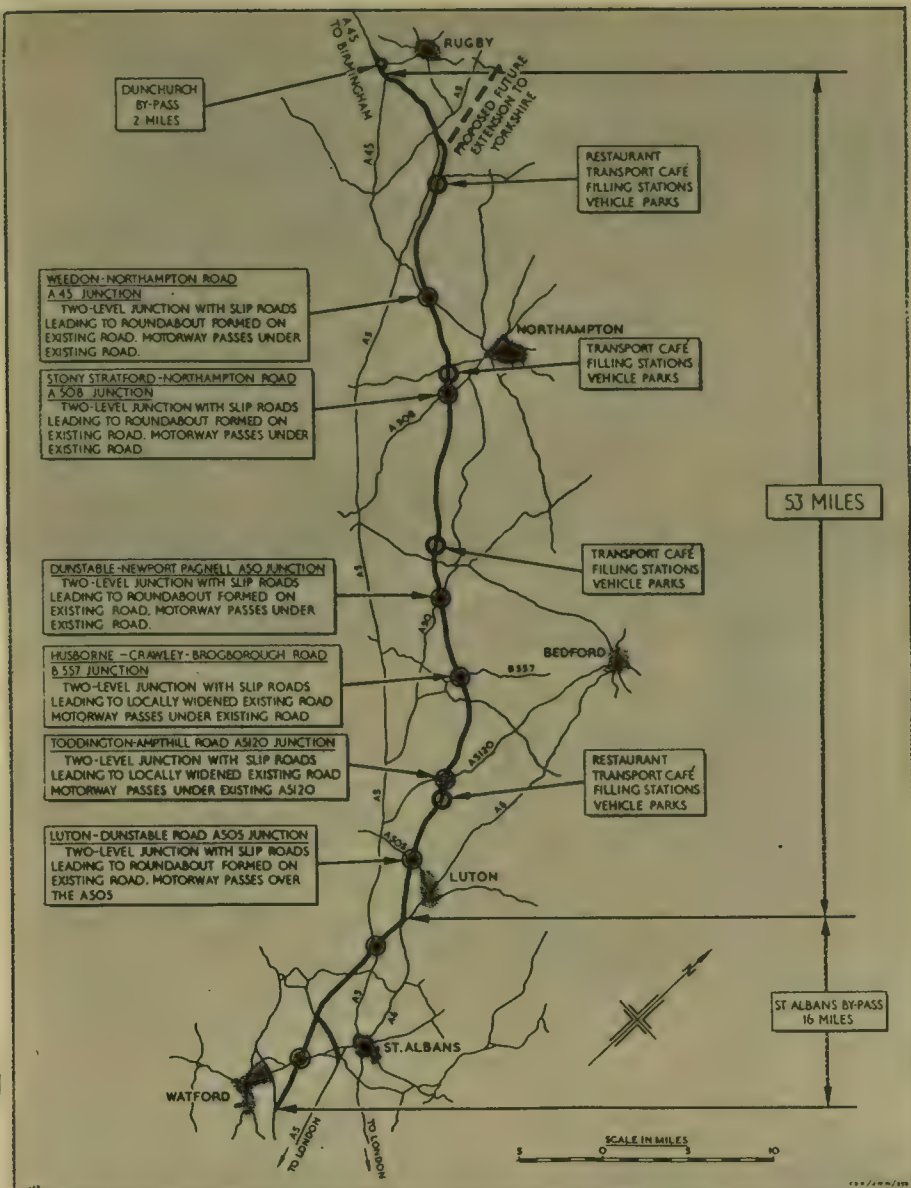


MODEL OF A BRIDGE WITH ITS ARCH SET OBLIQUELY ON ITS ABUTMENTS. ONLY ONE OF THE DUAL CARRIAGEWAYS IS SHOWN.

On March 24 when Mr. Watkinson, the Minister of Transport and Civil Aviation, sounded a klaxon horn and threw an electric switch at a ceremony at Slip End, near Luton Hoo, in Bedfordshire, it was the signal for the starting of work on Britain's first large-scale motorway—the London-Birmingham Motorway—which will be the first new national highway to be built in this country in the present century. The construction of the £20,000,000 motorway will reduce very considerably the journey time by road between London and the Midlands.

The southern end of the motorway, known as the St. Albans By-pass, will start at a point on the North Orbital Road (A.405), south of St. Albans, and will join the main trunk of the motorway near Luton. From Slip End, where the inauguration ceremony took place, the route follows a north-westerly direction across the midland plains as far as Watford Gap, near Ashby St. Ledgers, in Northamptonshire. At that point a short spur, to be built under the present contract, will branch off towards Birmingham, and will join the Dunchurch





TO BE BUILT IN THE RECORD TIME OF NINETEEN MONTHS: THE LONDON-BIRMINGHAM MOTORWAY AND ST. ALBANS AND DUNCHURCH BY-PASSES.



WHERE THE BIRMINGHAM SPUR LEAVES THE MOTORWAY: A MODEL OF THE NORTH-WESTERN SECTION SHOWING THE LAYOUT OF THE FLY-OVER JUNCTION.

By-pass. Eventually the main trunk of the motorway will continue to Yorkshire. The present contract for close on 70 miles of new double-track road is to be completed in the record time of nineteen months. John Laing and Son, Ltd., the contractors for the 53 miles north-west of Luton Hoo, and Tarmac Civil Engineering Ltd., contractors for the 12-mile-long St. Albans By-pass, will have to construct on average a mile of double carriageway every nine days in order to complete the work on time. The actual construction of carriage-ways



SHOWING A TYPICAL CONNECTION WITH THE EXISTING ROAD SYSTEM: A MODEL OF LUTON JUNCTION ON THE LUTON-DUNSTABLE ROAD A.505.



SHOWING HOW TREE-PLANTING IS INTENDED TO PRESERVE THE AMENITIES OF THE COUNTRYSIDE: A MODEL OF A LENGTH OF THE MOTORWAY.

cannot begin until earthworks and bridges have been completed over virtually the whole length, and since bridges come first, the rate of construction will have to average one every three days. The motorway will be carried over or under existing roads. At intervals of about 12 miles along the route there will be service areas extending on both sides of the motorway with a footbridge linking the two halves. These areas will provide all possible facilities for the travelling public such as petrol filling stations, restaurants and telephones.





## THE WORLD OF SCIENCE.



### GOATS AND OTHERS THAT WALK UPRIGHT.

By MAURICE BURTON, D.Sc.

IT was at one of our dinner-parties that the subject came out. At these parties three of us meet at infrequent intervals, to enjoy each other's company and conversation, the meal, although pleasurable, being of secondary importance. On this occasion, after the conversation had wandered over a variety of topics, one of my companions, a business man whose hobby is the study of physical anthropology, made this remark. "I cannot believe that we reached the erect posture from the quadrupedal position by easy stages. There must have been a sudden jump somewhere. Moreover, I hold strongly the view that any alteration in anatomy is preceded by modifications to the whole nervous system which by their nature are not easily observed." He was, of course, referring to the idea that man had developed from an anthropoid stock by assuming a bipedal gait and erect posture. The last part of this I shall disregard for the moment, but I hope to return to it in a subsequent article.

Many of the primates, the class in which the human species is included for purposes of classification, can progress bipedally, but do so exceptionally, a possible exception being the gibbon. The others are normally quadrupedal or use the arms to a significant degree, sometimes, as with the orang-utan, the arms being used more than the legs. However, we did not discuss exhaustively the comparative anatomy and behaviour of the primates. The point my companion was trying to make was this. There are so many changes essential in the bony structure, in the carriage of the spine, in the poise of the head and in the shape of the thoracic basket and the pelvis, as well as in the musculature, for the efficient use of the erect posture that it was difficult to apply the well-known principle of development by random mutation acted upon by natural selection in its orthodox form.

I asked him if he had ever heard of Slijper's goat. Writing in the *Nederlandsche Akademie van Wetenschappen* for 1942, E. J. Slijper gave an account of his investigations of a goat that walked upright or nearly so. This was a he-goat, born without forelegs, which was received by the Institute of Veterinary Anatomy. On its left side it had only a shoulder-blade ending in a bony knob where the foreleg should be. On the right side the animal possessed "a very small and highly deformed little leg with a hoof." The goat died at the age of one year as the result of an accident.

Slijper tells us that "... the first seven months of its life it passed its days on the grass-field, moving forward by jumps on its hind-legs in a semi-upright posture. The body made an angle of nearly 45 degs. with the ground, and the hoofs of the hind-legs were placed much further forward under the body than in a normal goat, in order to bring the supporting surface under the centre of gravity. The manner of locomotion was quite similar to that of a jumping-hare or a kangaroo, both hind-legs leaving the ground at the same time."

There are other animals beside the jumping-hare and kangaroo that progress either normally or occasionally in this manner. The important point is that when it had died, a close examination was made of the skeleton of the bipedal goat. Some of the results of this anatomical study show the skeleton of this goat had undergone changes as a result of the bipedal posture. The bones of the hip girdle were noticeably altered as compared with those of a normal quadrupedal goat. The thoracic basket—that is, the framework enclosing the lungs, formed by the ribs, the breastbone and spine—was even more altered. Instead of being narrow and

keeled, as in a normal goat, it was broad and rounded, more nearly like that of a human thorax. Nothing is said to suggest that the skull had undergone any marked change, such as a foreshortening of the face, so that we must presume there was no appreciable change from the normal.



MOVING AMONG THE TREES USING ALL FOUR LIMBS, BUT WITH A TENDENCY TOWARDS THE SEMI-ERECT POSTURE: A MOHOLI BUSH BABY AND ITS YOUNG WHICH, LIKE THE OTHER PRIMATES, ARE MAINLY ARBOREAL.

Photograph by permission of The Zoological Society of London.



THE CONTRAST BETWEEN THE GAIT OF APE AND MAN: A SCENE AT THE LONDON ZOO.

The tail-less apes, although having a close resemblance to man in many features, assume the erect position at most temporarily. Their usual method of progression over the ground is quadrupedal with the body semi-erect.

Photograph by Neave Parker.

There have been a number of accounts of such bipedal freaks in the scientific journals of Britain, Germany, France and the U.S.S.R., and these include dogs, horses, sheep, cats, goats and other domesticated animals. F. Regnault recorded, in 1911, a bipedal dog that had lived for twelve years. If such freaks occur among domesticated animals, they can be presumed to occur also in the wild, and one is tempted to suggest that a bipedal goat "wandering through the forests of Arcadia" may have inspired the stories of fauns, satyrs, even the god Pan himself. But that is another story.

To deal adequately with the two subjects discussed so far would require a fair-sized volume.

Taking a short cut, it is possible to suggest that if the anonymous ancestral primate which had the somewhat doubtful honour of giving rise to the human species were quadrupedal, the change to the bipedal posture may have been, at first, behavioural and not genetical. That is, it became the habit of members of this ancestral form to walk erect, and as a consequence the shape of some of the bones and the poise of the skeleton became altered during the lifetime of the individual, but was not inherited. This suggestion is strongly Lamarckian in flavour and Lamarck's views are now generally held in disrepute. It is also anti-Darwinian and Darwin's views—or, rather, those of the Neo-Darwinists—now dominate the field.

The strict Neo-Darwinian view is that all permanent changes in living organisms arise from minute changes in the germ-plasm (in the genes), and that such changes may be favourable or unfavourable. If the latter, the individuals affected are weeded out by natural selection. Slijper's goat was the victim of such an unfavourable change, or mutation, as we prefer to call it, and had it lived in the wild would have been at a severe disadvantage as compared with its fellows. Another thing, it would probably have left no progeny, for the simple reason that animals shun the unfamiliar and a deformed animal usually leads a solitary life.

There can be no denying that random mutation acted upon by natural selection is responsible for much of the diversity we see in the living world. The Neo-Darwinist holds that it is responsible for all of it. Yet there are still, even among those well-informed in the field of biology, who have doubts about the adequacy of the Darwinian principles to explain fully everything we see. On the other hand, the Lamarckian view, usually expressed as the inheritance of acquired characters, has so far proved difficult to establish, perhaps because we have been looking along the wrong path.

So far as our erect posture is concerned, it is by no means impossible that this first arose as a habit, but was non-inheritable. In that case, any changes, in the musculature or the bones would be temporary for the lifetime of the individual. The habit so formed, and the temporary changes induced by it, would provide, however, a situation within which mutations in accord with it would all be favourable and therefore perpetuated. In time, what was at first due to the habits of individuals would become stabilised and inheritable as a result of mutations in line with it, the genetical changes ultimately catching up with the behavioural changes.

Whatever may be the truth of this, and I am only recording the gist of a private conversation, when we were free to speculate without the fear of other critical comment, one thing stands out. This is the extraordinary capacity of living organisms to adapt themselves to, and survive, tremendously adverse circumstances. Slijper's goat is a symbol of tens of thousands of such examples recorded in the pages of zoological and, not less, the human medical literature. In the goat the hind-legs took on the burden of four legs and the rest of the body changed to assist them. There are many other instances still more remarkable, even to the men who, with more or less half the brain shot away, have recovered to live a fairly normal life. This astonishing capacity of the living organism to adjust, adapt and compensate is not the least of the powers of the living being that incline the better-informed biologists to keep the Lamarckian view at the back of their minds while recognising the claims of the Neo-Darwinians.



## PERSONALITIES AND OCCASIONS OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**TO BE Q.M.-G. TO THE FORCES:** LIEUT.-GENERAL SIR C. SUGDEN. Lieut.-General Sir Cecil Sugden, Commander-in-Chief, Allied Forces, Northern Europe, is to be Quartermaster-General to the Forces from December this year, it was announced on April 1. Lieut.-General Sugden received his present appointment in 1956, and before that was Commander, Land Forces, Hong Kong.



**LEADER OF THE CUBAN REBEL MOVEMENT:** SENOR FIDEL CASTRO. On April 1 the leader of the Cuban rebel movement, Fidel Castro, announced that his "total war" against President Batista's Government would start at midnight on April 5. His announcement came after the Cuban Congress had given President Batista almost unlimited powers for dealing with the rebellion.



**A PLASTICS PIONEER DIES:** SIR JAMES SWINBURNE. Sir James Swinburne, who was a pioneer in the development of plastics and Chairman of Bakelite Ltd. until 1948, died on March 30, some four weeks after celebrating his hundredth birthday. He was educated at Clifton College, and afterwards studied engineering. His important research in plastics was done over 50 years ago.



**APPOINTED A SOVIET FIRST DEPUTY PREMIER:** MR. KOZLOV. Mr. Frol Kozlov has joined Mr. Mikoyan as First Deputy Prime Minister in the new Soviet Cabinet. Mr. Kozlov has risen to prominence rapidly, and more especially since Mr. Khrushchev became head of the party. He is about fifty—one of the youngest members of the new Government—and comes of humble origin.



**THE AMERICA'S CUP:** MR. DAVID BOYD, DESIGNER OF *SCEPTRE*. The new 12-metre yacht *Sceptre*, the challenger for the America's Cup in September, has been designed by Mr. David Boyd. Mr. Boyd was a pupil at Fairlie, Ayrshire, under the designer of the three *Shamrocks* ordered by Sir T. Lipton for the America's Cup challenges, and has designed several successful yachts.



**GREETED BY PRESIDENT VOROSHILOV IN THE KREMLIN:** QUEEN ELISABETH OF BELGIUM, GRANDMOTHER OF KING BAUDOUIN. Eighty-one-year-old Queen Elisabeth of Belgium, grandmother of King Baudouin, arrived in Moscow on March 26. The Queen, the first European Royal visitor to Russia since the Bolshevik revolution, was invited to Moscow by President Voroshilov to attend the finals of the Tchaikovsky international violin and piano competition. Queen Elisabeth, a keen music-lover who founded the world-famous Belgian music competition which bears her name, was expected to stay in the Soviet Union for three weeks.



**AT THE UNITED NATIONS ASSOCIATION LUNCHEON AT THE DORCHESTER HOTEL:** MR. HAMMARSKJÖLD WITH MR. MACMILLAN.

On April 2, the day before leaving for Geneva at the end of his short visit to Britain, Mr. Hammarskjöld, the U.N. Secretary-General, was present at a luncheon given by the United Nations Association at the Dorchester Hotel, London, which was also attended by the Prime Minister, Mr. Macmillan. While here, Mr. Hammarskjöld had talks on disarmament and the Algeria-Tunisia situation.



**FOR HIS "OUTSTANDING PERFORMANCES":** MR. STIRLING MOSS (RIGHT) RECEIVING THE SEGRAVE TROPHY FOR 1957 FROM MR. WILFRID ANDREWS, CHAIRMAN OF THE R.A.C. On March 31, at a ceremony at the Royal Automobile Club, Mr. Stirling Moss, the well-known racing driver, received the R.A.C.'s Segrave Trophy for 1957, for his "outstanding performances" with a Vanwall car in winning last year the British Grand Prix, the Italian Grand Prix, and the Grand Prix of Pescara, as well as establishing new international Class F (1500 c.c.) records at Utah in August.



**A TWO-DAY VISIT TO WEST GERMANY:** PRINCESS MARGARET BEING WELCOMED ON ARRIVING IN HAMBURG. Princess Margaret arrived in West Germany on March 28 for a two-day visit to two British army units of which she is Colonel-in-Chief. She visited the 1st Battalion, The Highland Light Infantry at Lüneburg, and then the 3rd The King's Own Hussars at Münster, and received a warm welcome from the German public. Above, she is shaking hands with the C.O. of the 1st Battalion.



**TO BE C.-IN.-C. THE NORE:** VICE-ADML. SIR R. DURNFORD-SLATER. Vice-Admiral Sir Robin L. F. Durnford-Slater is to become Commander-in-Chief The Nore from July, in succession to Admiral Sir Frederick R. Parham, it was announced on March 31. As announced in the Navy Estimates, this post is to be abolished and Vice-Admiral Durnford-Slater will probably be the last to hold the post.



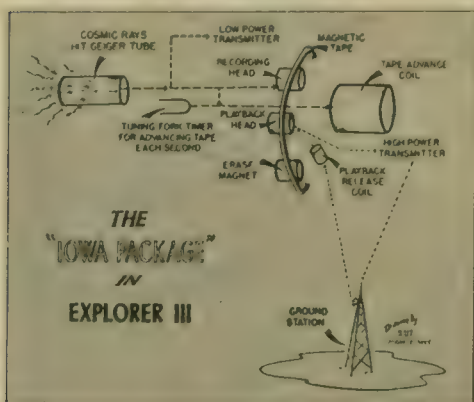
**AN AMERICAN AIR PIONEER:** THE LATE MR. CLYDE PANGBORN. Mr. Clyde Pangborn, who died in New York on March 29 aged sixty-three, set up an early flying record by making the first non-stop flight across the Pacific Ocean in 1931. Only a few days before his death, Mr. Pangborn had been told that he was to receive the rarely-awarded Admiral William A. Moffett Maritime Aviation Trophy on May 22.



**AT CRANWELL:** THE PRESENTATION OF THE SWORD OF HONOUR ON THE FORTIETH ANNIVERSARY OF THE R.A.F. Air Chief Marshal Sir George Mills, Commander, Allied Air Forces, Central Europe, was the reviewing officer at Cranwell when twenty-three cadets of the seventy-second entry passed out from the R.A.F. College on April 1, the 40th anniversary of the R.A.F. Our photograph shows the Air Chief Marshal presenting the Sword of Honour to Senior Under-Officer C. C. Lane, of Dartford, Kent.



## FROM BETHNAL GREEN TO OUTER SPACE: A NEWS MISCELLANY FROM FAR AND NEAR.

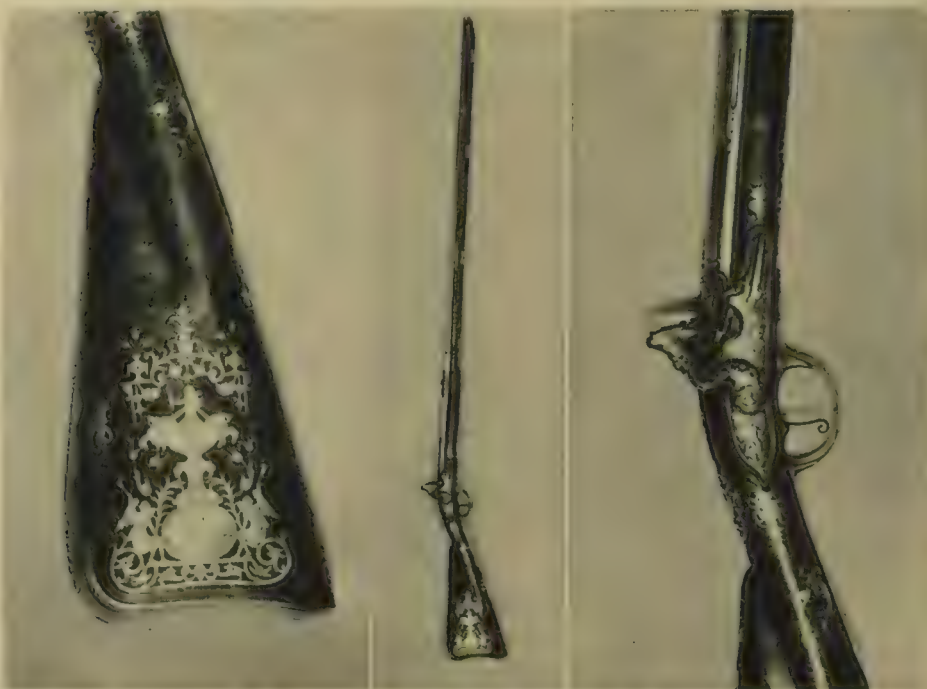


HELPING THE U.S. SATELLITE EXPLORER III TRANSMIT INFORMATION: A TAPE-RECORDING INSTRUMENT, SHOWN DIAGRAMMATICALLY.

A special tape-recording instrument mounted in *Explorer III* has enabled the satellite to send back to the earth very much more information about cosmic rays than its predecessor, *Explorer I*. Information recorded during two hours in orbit can be transmitted within a few seconds.



THE 2 1/2-IN.-WIDE, 1/2-POUND TAPE-RECORDING DEVICE WHICH IS INSTALLED IN EXPLORER III.



SOLD AT CHRISTIE'S ON MARCH 31 FOR £2205—BELIEVED TO BE THE HIGHEST PRICE EVER PAID AT AUCTION FOR A FIREARM: A MAGNIFICENT FRENCH SEVENTEENTH-CENTURY SILVER-BARRELLED FLINTLOCK FOWLING-PIECE, WHICH WAS ACQUIRED FOR THE TOWER OF LONDON COLLECTION.

This outstanding firearm is the only fowling-piece recorded with a barrel entirely of silver. It was made in about 1680 by Bertrand Piraube, who was pre-eminent amongst Louis XIV's gun-makers. It was sent to Christie's by the Duke of Richmond and Gordon, to whose ancestor Charles Lennox, 1st Duke of Richmond and Lennox, son of Charles II and Louise de Keroualle, Duchess of Portsmouth, it was in all probability presented by Louis XIV. The detail photographs show the finely chiselled and engraved silver parcel-gilt mounts on the stock and butt.



"TO PRESERVE IT WOULD BE QUIXOTIC": COLUMBIA MARKET, BETHNAL GREEN, A WELL-KNOWN EAST END LANDMARK ACQUIRED BY LONDON COUNTY COUNCIL OVER TWENTY YEARS AGO, AND USED AS A DEPOT AND STORE.

In an address to the Royal Institution of Chartered Surveyors on March 31, Mr. John Summerson, Slade Professor of Fine Art at Oxford, spoke of the preservation of Victorian architecture. He cited as an example Columbia Market, at Bethnal Green, "the extraordinary white elephant with which Baroness Burdett-Coutts sought to raise the moral tone of the East End in 1866." In the County of London development plan the site is scheduled for the building of a county college.



AT SANDBANK, ARGYLLSHIRE: *SCEPTRE*, THE NEW BRITISH YACHT, WHICH IS TO COMPETE FOR THE AMERICA'S CUP, BEFORE HER LAUNCHING.

Ever since 1851 victory in races for the America's Cup has eluded British yachtsmen. For the race in September this year the *Sceptre*, a 12-metre yacht designed by Mr. David Boyd, has been built. She was launched at Sandbank, Argyllshire, on April 2 by Lady Gore, wife of the Commodore of the challenging club, the Royal Yacht Squadron.



AT THE ARMOURERS' HALL, LONDON: THE QUEEN MOTHER DINING WITH THE OFFICERS OF THE CITY OF LONDON YEOMANRY (ROUGH RIDERS), THE RIFLE BRIGADE.

On March 20 Queen Elizabeth the Queen Mother, who is Honorary Colonel, City of London Yeomanry (Rough Riders), The Rifle Brigade, dined with the officers of the regiment at the Armourers' Hall. The Rough Riders have close links with the Worshipful Company of Armourers and Brasiers, in whose Hall the dinner was held.



## IN THE PATH OF ALEXANDER THE GREAT: ITALIAN EXCAVATIONS IN SWAT, NORTHERN PAKISTAN.

By PROFESSOR GIUSEPPE TUCCI, Director of the Italian Archaeological Mission in Swat.

SWAT, a most prosperous country known in Indian literature as Uddiyana or Udyana, lies in the north-western part of Pakistan (Fig. 1). It belongs to the tribal area and is situated to the north of Peshawar, bordering on the State of Dhir (which separates it from Afghanistan) and Azad Kashmir to the east. The country is ruled by a Wali, Myangul Jahanzeb, and on account of the beauty of the landscape and the mildness of the climate, it is considered one of the most attractive places of Pakistan. The Government of Swat has constructed about 500 miles of mountain roads, which make all villages easy of access. Because of its situation and the proximity to the great trade routes linking East with West, Swat has been since the dawn of history a kind of threshold between Asia and Europe. At first, it most probably lay under the Achæmenian rule and was then conquered by Alexander the Great: his capture of two of its most important towns is recorded by the classical authors. It subsequently passed under the sway of the Indo-Greek kings, the Indo-Scythians, the Kushans; and was later ravaged by the White Huns and definitely overrun in the eleventh century by Mahmud of Ghazni when the conversion of the people to Islam started.

Swat has been one of the most flourishing centres of Buddhism in all its different schools; Little Vehicle, Great Vehicle, Esoteric sects, and

being derived from the meeting of classical plastic forms with Buddhist spiritualism, is called Indo-Greek art, or from the place where it flourished, Gandhara art. On account of its historical and artistic importance, Swat was chosen by the Italian Archaeological Mission, sponsored by the Institute for Cultural Relations between Italy and Asia (ISMEO), as a site for carrying on its excavation works, following an agreement with the Archaeological Department of Pakistan and the facilities extended by the enlightened Wali Sahib. The excavations started in 1956 and were undertaken in two places: Mingora and Udegram. In Mingora probably the most important monastery of the country was located: it surrounds a big *stupa* (Fig. 7), whence clandestine diggers used for many years to bring to light some of the most beautiful fragments of Gandhara art. One-sixth of the sacred area surrounding the *stupa* has been excavated so far and sixty-two minor *stupas* of various periods have been unearthed. In eight of them the relic-casket has been discovered with its gold ash-container inside (Fig. 9); in a

Nearly 300 sculptural remains (Figs. 2, 3, 4, 5, 10, 11, 17) have been found which evidence great peculiarities in style, and thus testify to the phases of this art and to the various influences it has undergone.

Udegram is the town which Alexander captured and which the Greek authors call Ora. The excavations have been here undertaken in three different places; first of all in a locality where some rock carvings (Fig. 15) representing wild

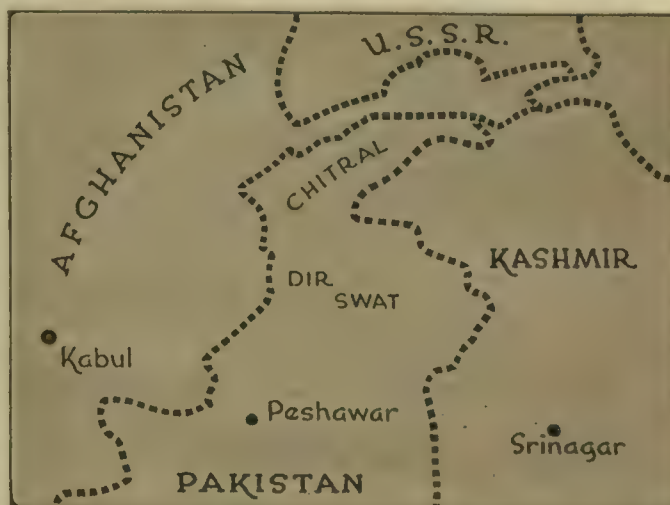


FIG. 1. A SKETCH-MAP OF THE NORTHERN PARTS OF PAKISTAN, TO SHOW THE LOCATION OF SWAT, IN WHICH AN ITALIAN ARCHÆOLOGICAL MISSION HAS BEEN EXCAVATING TWO SITES, MINGORA AND UDEGRAM.



FIG. 2. ONE OF THE FINE PIECES OF GANDHARA STATUARY DISCOVERED IN THE EXCAVATIONS AT MINGORA, IN SWAT, NORTHERN PAKISTAN. IT REPRESENTS A DONOR AND RECALLS THE "BARBARIANS" OF PERGAMENE SCULPTURE.



FIG. 3. ANOTHER GANDHARA HEAD FOUND AT MINGORA. THIS ALSO REPRESENTS A DONOR, A FEMALE DISTINGUISHED BY AN UNUSUAL STYLE OF COIFFURE, AND IS PERHAPS MORE "INDIAN" THAN FIG. 2.

some of the Buddhist teachers from Swat greatly contributed to the introduction of Buddhism among the Tibetans, who also nowadays consider that country as a kind of holy land.

The Chinese pilgrims who visited Swat in the fifth, sixth and seventh centuries, and left some very interesting descriptions of it, state that about 1400 Buddhist monasteries could once be found in the land. Many *stupas* are still extant, and along with them the widespread ruins confirm the great importance of the country not only as a religious centre, but also as the home of that art which,

casket a coin of Azes II (first quarter of the first century B.C.) has been found. The monuments were apparently destroyed by terrific floods, but the fragments of sculptured slabs, when the floods subsided, were piously collected by the survivors, replaced in the new building and in most cases re-carved on their flat surface. They thus represent for us the best documents for ascertaining the succession of the diverse styles, and will greatly help in the problem of solving many chronological doubts concerning the evolution of Gandhara art.

and domestic animals are still extant: a trial trench to a depth of 15 to 20 ft., but which has not yet reached virgin soil, has revealed new rock carvings of the same kind. The place dates back most probably to the prehistoric or proto-historic times. Then a portion of the lower town, a bazaar, was partly unearthed (Fig. 14): six different layers have been found so far, the uppermost one being contemporary with the Kushana King Vasudeva III (end of third century), after whom the town underwent a final destruction by floods. In the fifth layer a six-pillared

[Continued overleaf]



## WHERE GREEK INFLUENCE LINGERED: GANDHARA SCULPTURE FROM SWAT.



FIG. 4. A FRAGMENT FROM A SCULPTURED RELIEF IN THE GANDHARA STYLE, FOUND AT MINGORA. IT REPRESENTS SAKYAMUNI LEAVING HIS HOUSE TOWARDS RENUNCIATION.



FIG. 5. A STUCCO HEAD OF BUDDHA. MINGORA IS A RICH SOURCE OF STATUARY, MUCH OF WHICH HAS BEEN RE-USED AND ADAPTED IN ANCIENT TIMES.



FIG. 6. GREECE AND INDIA CONCISELY COMBINED: AN ACANTHUS CAPITAL, IN THE CORINTHIAN STYLE, WITH THE FIGURE OF A DEVA EMERGING FROM THE LEAVES.



FIG. 7. SOME OF THE STUPAS SURROUNDING THE GREAT CENTRAL STUPA AT MINGORA, AFTER EXCAVATION. TRADITIONALLY SWAT HAD ONCE ABOUT 1400 MONASTERIES.



FIG. 8. ONE OF THE STUPAS OF THE FIRST LAYER AT MINGORA. THE DECORATION OF THE FRIEZE, THE COLUMNS AND THE PILASTERS REVEALS A WESTERN INFLUENCE.

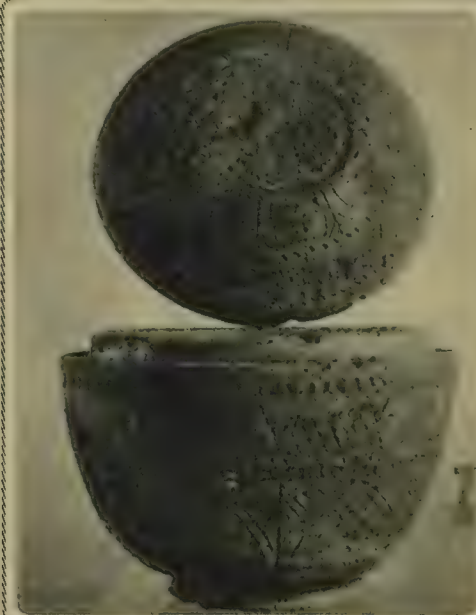


FIG. 9. ONE OF THE EIGHT RELIQUARY-CASKETS FOUND AT MINGORA. THIS ONE—OF STEATITE—CONTAINED THE GOLD ASH-RECEPTACLE.



FIG. 10. A WINGED GRIFFIN, APPARENTLY FROM A SMALL PEDIMENT. THE GRIFFIN IS A FAMILIAR NEAR-EASTERN MOTIF, BUT HERE SEEMS TO SHOW "SCYTHIAN" INFLUENCES.



FIG. 11. ANOTHER STUCCO BUDDHA-HEAD FROM MINGORA VERY DIFFERENT FROM FIG. 5. THE CENTRAL STUPA HAS LONG BEEN A QUARRY FOR CLANDESTINE DIGGERS.

*Continued.*

room has been found, which belongs to the Indo-Greek period; underneath it the sixth layer has been uncovered, dating back to the Achæmenian period. The chronology of the various layers is well established by the large quantity of coins discovered. Udegram was an extremely large town, the ruins of which—encircled by huge walls—climb along the slopes of the mountains towering above the valley. On a spur of the mountain there existed the castle

(Fig. 13), which, as tradition goes, was definitely destroyed by Mahmud of Ghazni in the eleventh century. In this site most likely stood the castle seized by Alexander, subsequently rebuilt by the conquerors who overran the country, and the seat of its governors or of the local chiefs. The central massive buildings date back to the Kushana period, and will be explored next year. This year the imposing staircase has been uncovered (Fig. 12),

*[Continued opposite.]*



## SACKED ALIKE BY ALEXANDER AND MAHMUD OF GHAZNI: UDEGRAM CASTLE.

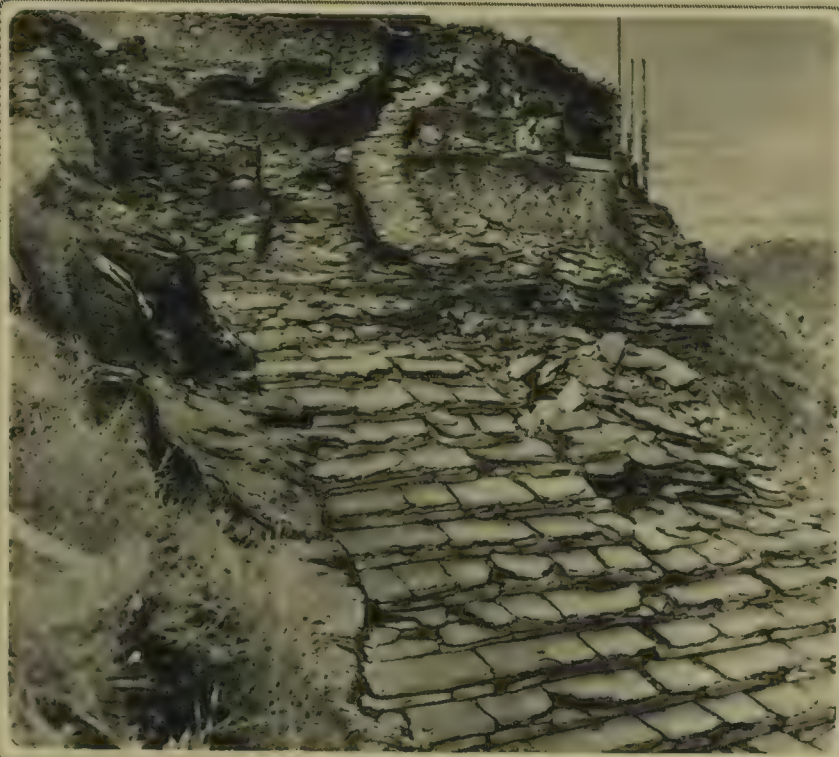


FIG. 12. UNCOVERED DURING THIS LAST YEAR, THE GREAT SASSANIAN-PERIOD STAIRCASE, 25 FT. WIDE, LEADING TO THE CASTLE OF UDEGRAM, ONCE SEIZED BY ALEXANDER.



FIG. 13. THE CASTLE OF UDEGRAM. THE CENTRAL MOUND, NOT YET EXCAVATED, IS ABOUT THIRD CENTURY A.D., BUT WAS BUILT ON TOP OF AN OLDER BUILDING.



FIG. 14. EXCAVATIONS IN THE LOWER TOWN OF UDEGRAM. THE UPPERMOST LAYER IS THIRD CENTURY A.D. BUT IN THE SIXTH LAYER ARE BUILDINGS OF THE ACHÆMENIAN PERIOD.



FIG. 15. ROCK CARVINGS AND PAINTINGS TYPICAL OF MANY FOUND NEAR UDEGRAM. THEY ARE FOUND ON ROCK-FACES NOW COVERED TO A DEPTH OF ABOUT 15 FT.

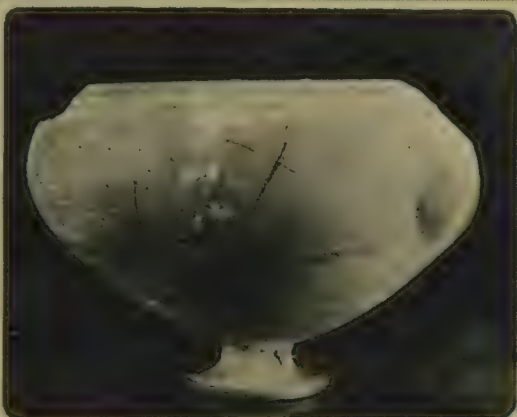


FIG. 16. A POLISHED RED-WARE CUP FOUND IN THE SECOND LAYER. EARLY KUSHANA PERIOD, AT UDEGRAM, A SITE RICH IN DATING MATERIAL.



FIG. 17. A LARGE STELA OF A STANDING BUDDHA, FOUND IN THE WOODS BESIDE A PILGRIM TRACK LEADING TO THE STUPAS OF MINGORA.



FIG. 18. A POLISHED BLACK BOWL OF THE KUSHANA PERIOD AT UDEGRAM, WHERE THE EXCAVATIONS ARE THROWING GREAT LIGHT ON THE HISTORY OF SWAT.

*Continued.*

consisting of a series of steps about 25 ft. long : it calls to mind for its grandeur the most impressive architectural monuments of Iran. This staircase belongs to the Sassanian period and it leads to an older building of the Kushana period which will be dug out next year. Arrows found in great quantity testify to the fierce battles which in various periods were fought for its capture: coins, pottery (Figs. 16 and 18), beads, a few ornaments, are precise points of reference

for the chronological datation of the various layers. While Mingora appears to be a most important place for a history of Indo-Greek art and its evolution, the excavations at Udegram are likely to determine the political history of the country and prove that in this place, known also to classical tradition, there was a continuity of life from the prehistoric times up to the eleventh century and later. The excavations will be resumed in the course of next summer.





I'M told that in certain barbarous sections of society the joys of painting in water-colours are held to be suitable only for women. How this curious doctrine gained currency, it is difficult to discover; for all I know, it may derive from the he-man theories of the Victorian public school, Arnold of Rugby, and all that. We are, on the whole, a trifle more civilised in this respect than we once were, but if any amateurs of to-day—and they must be as multitudinous as the sands of the seashore—feel diffident about their innocent pleasures, let them visit the Oppé collection of drawings and water-colours now to be seen in the Diploma Gallery at Burlington House and take heart. They will find there in addition to work by the most distinguished of English professionals from Turner downwards, a surprising number of paintings by men who were merely Sunday painters and who hold their own remarkably well amid the severest competition it is possible to imagine.

On this occasion, in talking of the exhibition as a whole, I have no space in which to mention more than one of them, the sober lawyer and lawyer's son, William Taverner (1703-1772), who is seen to wonderful advantage in, I think, eight fine drawings, of which this Italian view—or more likely, composition—is an excellent example (Fig. 3). It appears that Taverner did not, unlike so many of his contemporaries, travel abroad; at any rate, there seems to be no record of his having done so, but he certainly absorbed much of Italy from looking at prints and pictures, and at the same time remained as resolutely English as, say, Richard Wilson, who is to be seen at this exhibition in great splendour. But if the amateur is really keen to note the difference between the superb and the third-rate, I would suggest that he stand before the drawing by Francis Towne (c. 1740-1816), of the Grotto of Neptune at Tivoli, painted in 1781, and a drawing by Carlo Labruzzi (c. 1765-1818) of the same subject from nearly the same point of view. He will find the comparison wonderfully instructive: the Towne as delicate and at the same time as monumental as any water-colour by Cézanne, the Labruzzi drawing competent enough—but competent only. I had thought of illustrating both of them but decided that there are some subtleties which cannot bear reproduction on a necessarily reduced scale; the result would be exasperating rather than illuminating.

This is one of about two dozen drawings by Towne and was acquired as recently as 1946. To-day you have to pay something over £300 on the rare occasion when one of them appears in an auction; in 1910 Oppé found seventeen of them bundled together in a parcel and bought the lot for 25s. All this sounds extraordinary in retrospect, but really fine things can lie about

## A PAGE FOR COLLECTORS.

By FRANK DAVIS.

### WATER-COLOURS AND DRAWINGS AT THE ROYAL ACADEMY.

unappreciated for years, sometimes for generations, until one day an Oppé, endowed with a sensitive and lucid mind, comes along and points out the obvious. After that the painter, whoever he is, becomes accepted as indubitably great and none of us can understand why we failed to recognise his quality previously. The curious thing about Towne is that he himself does not seem to have set much store by his drawings, for he boasted that he never exhibited one. The implication is that he was far more pleased by the oils he exhibited at the Royal Academy. Where are these oils to-day?

in Rowlandson rather than by those more lively compositions in which landscape and figures are so harmoniously and brilliantly interpreted. Caricature of this trivial sort is all very well but is liable to fall flat a month or so after the reason for it has passed. As his writings show, Oppé was fully aware of Rowlandson's range and yet, judging by this selection at the Royal Academy, does not appear to have acquired for himself any drawings which can be said to represent that robust and vital talent at its peak.

But what a monument the exhibition is to this greatest of pioneers in his chosen subject!—450 drawings selected from, I believe, some 3000. And what enjoyment he derived from it all during more than half a century, with very little money to spend in his early days! The forty or so drawings by Alexander Cozens are alone sufficient to justify a visit. He bought his first Cozens in 1909, his last in 1957, and in all he owned 148. Nor was he the man to sit down and merely enjoy. His book, "A. and J. R. Cozens," published in 1952, is the last word in scholarly analysis, conveying his own pleasure in these beautiful scraps of paper and, at the same time, ruthlessly destroying legend. As Sir Kenneth Clark puts it in his introduction to the catalogue: "Oppé found himself in the rôle of myth-demolisher. He began in 1919 by destroying one of the most agreeable of legends, that Alexander Cozens was the son



FIG. 1. "A STUDY OF HOPS," ONE OF TWO DRAWINGS BY THOMAS UWINS, R.A. (1782-1857), IN THE ROYAL ACADEMY'S DIPLOMA GALLERY EXHIBITION OF WATER-COLOURS AND DRAWINGS FROM THE PAUL OPPE COLLECTION.

(Water-colour on buff paper: 13½ by 8½ ins.)

Every artist who could manage it found his way to Italy. In 1780 Francis Towne went there with "Warwick" Smith, the Earl of Warwick's prolific and by no means undistinguished landscape draughtsman. Pleasant to be an eighteenth-century county magnate and to include a tame artist as well as a tame domestic chaplain among your retainers! Joseph Wright of Derby and John Downman had already made the journey in 1773, reaching Rome in March 1774. Downman's fame rests mainly upon his elegant portrait drawings, but there is another and, to me, far more attractive side to his talent, beautifully illustrated in the Oppé collection, which leaves one with the impression that, had he not found portraiture the only possible means of making a living, he might have become as good a landscape painter as, say, Richard Wilson. Apparently he went to Italy with the intention of becoming a History painter. Here in Fig. 2 is his impression of the



FIG. 2. "THE LATERAN, ROME," BY JOHN DOWNMAN, A.R.A. (1750-1824), WHO IS REPRESENTED BY AN IMPORTANT GROUP OF DRAWINGS IN THE OPPE COLLECTION EXHIBITION, WHICH CONTINUES UNTIL JUNE 1.

(Pen, grey and brown washes: 14½ by 21½ ins.)



FIG. 3. "ITALIAN VIEW OR COMPOSITION, THE OUTSKIRTS OF A TOWN," BY WILLIAM TAVERNER (1703-1772). FRANK DAVIS WRITES ABOUT THESE AND OTHER DRAWINGS FROM THE OPPE COLLECTION IN HIS ARTICLE THIS WEEK.

(Water-colour: 7½ by 18½ ins.)

drawings, one of them the study of Hops of Fig. 1.

One thing struck me as very curious. In spite of Paul Oppé's lifelong study of English drawings, his superb scholarship and illuminating criticism—I don't believe any man has made a greater contribution to our understanding of the whole of the English School—the Rowlandson drawings in the collection seem to me by no means of the first rank; there are far finer examples belonging to other collectors who started long after him. He appears to have been attracted by the grotesque

of Peter the Great, and thenceforward each of his publications took a fresh toll of picturesque anecdotes. The task was performed with a certain relish, because the spectacle of careless assumptions and false inferences made him angry."

I am informed that there is a good deal of speculation as to whether this exhibition can possibly be a popular success; there is a theory that oils are marvellous while water-colours and drawings are not, except, of course, to those who have already succumbed to their attraction. Perhaps

there would have been some grounds for these fears twenty-five years ago, but I believe that nowadays everyone is beginning to realise what variety and interest is to be found in this peculiarly English tradition and that many thousands will share my gratitude to the Royal Academy for arranging so entrancing a display.

*Correction.* In Colour Supplement 1 to our issue of March 22, the ownership of the two water-colours was confused. The upper belongs to the Ministry of Works, the lower to G. de Ste Croix, Esq.



## THE ART OF WRIGHT OF DERBY: AN IMPRESSIVE TATE GALLERY EXHIBITION.



"VESUVIUS IN ERUPTION, FROM THE SHORE OF POSILLIPO," PAINTED BY JOSEPH WRIGHT (1734-1797) IN 1780, SIX YEARS AFTER HE WITNESSED AN ERUPTION: IN THE WRIGHT OF DERBY EXHIBITION AT THE TATE GALLERY. (Oil on canvas: 40½ by 50½ ins.) (Major Peter Miller Mundy.)



"A GROTTO IN THE KINGDOM OF NAPLES, WITH BANDITTI: A SUNSET"; AN IMPRESSIVE WORK OF 1779 WHICH WRIGHT SOLD FOR £157 10s. TWO YEARS LATER. WRIGHT PAINTED A NUMBER OF SUCH ROMANTIC CAVERN SCENES. (Oil on canvas: 48 by 68 ins.) (Godfrey Meynell, Esq.)



"DEMOCRITUS STUDYING ANATOMY," WHICH WAS PAINTED IN 1771-73, JUST BEFORE WRIGHT LEFT FOR ITALY. (Oil on canvas: 50½ by 40½ ins.) (Colonel J. G. B. Borough.)



"STEPHEN JONES": A FINE PORTRAIT OF 1785. THE SITTER WAS LORD VERNON'S AGENT AND AN AMATEUR MUSICIAN. (Oil on canvas: 49½ by 39½ ins.) (Gilbert S. Inglefield, Esq.)



"AN ACADEMY BY LAMPLIGHT": A WORK OF ABOUT 1769. THE STATUE IN THE CENTRE IS A VERSION OF "NYMPH WITH A SHELL" IN THE LOUVRE. (Oil on canvas: 50 by 39½ ins.) (The Royal College of Surgeons of England.)



"LANDSCAPE WITH A RAINBOW—VIEW NEAR CHESTERFIELD": A GLOWING PAINTING OF ABOUT 1795. (Oil on canvas: 32 by 42 ins.) (The Derby Museum and Art Gallery.)



"UPPER FALLS AT RYDAL": A PAINTING OF 1795 WITH WHICH WRIGHT APPARENTLY HAD GREAT DIFFICULTIES. (Oil on canvas: 22½ by 30 ins.) (The Derby Museum and Art Gallery.)

Joseph Wright, who was born in Derby in 1734 and died there in 1797, is commonly known as "Wright of Derby." Like his fellow eighteenth-century artists, he spent much of his time painting portraits and some of it painting romantic landscapes. Where he stands out on his own is that in the early years of "The Industrial Revolution," of which Derby was an important centre, he almost alone found inspiration in industry and science, and with his marvellous rendering of artificial light painted some memorable scenes

recording the scientific and industrial events of his time. The impressive Arts Council Exhibition, which continues at the Tate Gallery until May 18 and is then to be shown at Liverpool, illustrates all aspects of Wright's work with thirty-four paintings and twelve water-colours and drawings. Wright was a pupil of the portrait painter Thomas Hudson, and his own portraits, such as that of Stephen Jones shown here, are often most striking. He was elected an A.R.A. in 1781, but later quarrelled with the Academy.



## MOVING MORAYS: MARINELAND'S SOLUTION TO A FISHY PROBLEM.



WEARING A DARK-COLOURED RUBBER SUIT TO PROTECT HIMSELF FROM COLD AND ATTACK: TED DAVIS, MARINELAND'S CHIEF DIVER, PREPARING TO TACKLE THE MORAY EELS.



HOLDING THE CLAMPLIKE DEVICE OPEN IN FRONT OF HIM: TED DAVIS DIVES ABOVE THE ROCKS AMIDST WHICH THE MORAY EELS WERE LIKELY TO BE HIDING.



THE MOMENT OF CAPTURE: THE CLAMP DEVICE ABOUT TO BE CLOSED DIRECTLY BEHIND THE HEAD OF ONE OF THE SINISTER-LOOKING EELS.



TWISTING AND WRITHING AND SWINGING ITS HEAD ROUND: THE EEL FIGHTS FOR ITS FREEDOM BUT TED DAVIS HAS TOO FIRM A HOLD ON THE CLAMP.

Moray eels which had been sharing the large aquarium in California's "Marineland" with dolphins and sharks recently became increasingly aggressive. After they had attacked the divers as they descended to clean the viewing windows, and had severely wounded one of them, it was decided that these dangerous fish would have to be captured one by one and transferred to another



LOOKING LIKE AN ANGRY QUESTION MARK: THE CAPTURED EEL BEING LIFTED OUT OF THE WATER TO BE TRANSFERRED TO ANOTHER AQUARIUM.

aquarium where they would be on their own. But capturing and removing eels is a difficult operation—particularly when they are Moray eels which average 5 ft. or 6 ft. in length, weigh about 25 lb. and are armed with strong, knife-like teeth. Large Morays have been known to make unprovoked attacks on fishermen, and they not only bite, but hold on tenaciously. One of the

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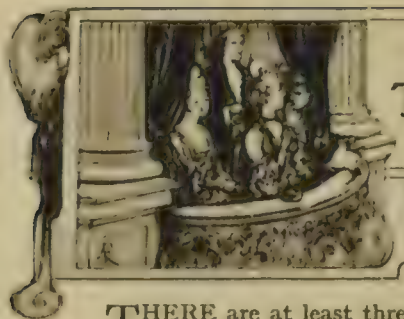
"THERE IS A PUBLIC MISCHIEF IN YOUR MIRTH": THE EEL TYING HIMSELF INTO A KNOT BEFORE TRYING TO SPRING LOOSE AND EVADE HIS CAPTORS. HIS PLOT FAILED AND HE WENT, RELUCTANTLY, TO A NEW AQUARIUM.

*Continued.]*

Marineland divers, Jake Jacobs, invented a device to capture the eels. This consisted of a long pole with a clamp-like device attached to the end. After the diver had managed to place the clamp behind the eel's head—to prevent it turning round and biting its captor—a lever was pulled until the clamp

was holding the long leathery eel firmly within its jaws. Then the writhing fish, which frequently tied itself into a knot with a view to springing itself loose (see above), was lifted out of the water and put into its new home. This process was repeated until all the eels had been moved.





# THE WORLD OF THE THEATRE.



## ON WITH THE DANCE.

By J. C. TREWIN.

THERE are at least three moments in "Breath of Spring" (Cambridge Theatre) that I may think of cheerfully when the play itself has dimmed—and that may not be for a surprisingly long time. The first is when Athene Seyler, as a delighted conspirator—a Dame no less—seeks to keep someone occupied on the telephone while a stolen fur is being returned. For reasons clear enough to the author, Peter Coke (and we are

all for charity. But Mr. Coke, in devising his comedy of the Kensington gang—I don't know what they would call themselves—Dame Beatrice, the Brigadier, Lady Miller, and the rest, has simply written a fantastic over-the-moon charade, a crazy polka-play, that succeeds because its people are so likable and so funny. It is not the kind of humour that is transiently fashionable. There is no cruelty in it. I suspect that, at the première, some of that billowing laughter came from playgoers glad of release from harshly self-conscious cleverness.

Once yield to the humour of "Breath of Spring," and you are borne on a full gale of laughter. I shall be interested to know how long the little play will survive. I hope it will continue to defy the Higher Criticism. We have some consummate artists for this kind of frenzy, and two of them are at the Cambridge: Miss Seyler, with her pouncing zest, and Michael Shepley, booming martial as a Brigadier bred to the most complex military planning. If furs must be purloined then let them be purloined according to rule. (Has anyone synchronised watches more efficiently?) Add now to these, Miss Duxbury, my favourite scampering criminal;

Being Earnest": in other words, much of Wilde's text fitted with gay and amusing tunes by Vivian Ellis. The lyrics, also by Mr. Ellis, invite us, for instance, to inspect "the cloak-room at Victoria—that dim phantasmagoria." There are better things than that, and, in any event, I do not propose to probe the version closely. If we must have "The Importance" with music—and I am not entirely persuaded—then we can agree that Mr. Ellis knows his work. Certainly Miss Löhr, as Lady Bracknell, knows hers: I would have liked her mellow boom added to "Breath of Spring"—it would have gone well with Mr. Shepley's. Even if the John Worthing (Brian Reece) does want something of the high-comedy style, he finds a likable gravity, rather like a large, sedate, and inquiring terrier.

What matters most is the Duchess of Kent's inauguration of the civic Belgrade: its name celebrates Coventry's bond of friendship with Yugoslavia. With that ample stage, those tiered blush-rose stalls, those vast foyers, the feeling of optimism about the place, the visible achievement and the plans to be, Coventry can congratulate itself on the first major theatre built in Britain for many years. Bryan Bailey, the artistic director—and a wise choice for so responsible a task—has a lot to do, and will clearly enjoy doing it in this remarkable building. John Hewitt, in a poem for the première, has written of "the first bright scene within these walls . . . like dawn athwart the spires of Coventry," and he has added:

Here we have now this edifice designed  
For all dramatic traffic, framed and lit  
For any dance of language, limb, or mind,  
The clown, the lover, or the man of wit.

Wilde's is the dance of language. I found myself, at the first night, regretting the lines that had been cut.

Finally, I can say little in defence of "The Catalyst" (Arts), a long, pretentious exercise for three people, which struck me, I fear, as just



"ONCE YIELD TO THE HUMOUR . . . AND YOU ARE BORNE ON A FULL GALE OF LAUGHTER": "BREATH OF SPRING" (CAMBRIDGE THEATRE), SHOWING A SCENE FROM PETER COKE'S COMEDY.

The action of Peter Coke's comedy "Breath of Spring" takes place in the Royal Borough of Kensington. Our photograph shows (l. to r.) Alice, Lady Miller (Mary Merrall); Brigadier Rayne (Michael Shepley); Dame Beatrice Appleby (Athene Seyler); Miss Nanette Parry (Hazel Hughes) and Miss Elizabeth Hatfield (Elspeth Duxbury).

content to be led), Dame Beatrice proposes to ask advice on the purchase of a knitting machine, and Miss Seyler, her eyes popping with excitement, foams on through a lather of technical detail that no one can hear, or bothers to hear, because the laughter is too loud.

Another moment is the excited entrance of the most timid of the Kensington conspirators (acted by Elspeth Duxbury) after she has committed a small robbery on her own, or, as the Brigadier would have it, taken advantage of "a target of fleeting opportunity." Back she scuttles to H.Q., the flat opposite the Albert Memorial, with a not very impressive cape snatched from a tea-room. More comes of it, but that is not my business now. My business is to applaud Miss Duxbury's presentation of twittering triumph, almost as if a rather modest thrush had outwitted an eagle and was still in breathless rapture. It is worth a visit to the Cambridge to hear the actress explain that, after her *coup*, she hurried down to Herne Hill "and spent a lovely afternoon there letting the scent get cold."

The third moment is when a rather ineffective police officer, in whom the conspirators see a symbol of Nemesis, appears at the Kensington flat to make inquiries. What to do? There is only one thing for the dear people to do. They have been renewing their youth with these daring exploits—for "Breath of Spring," besides being the name of a mink cape, can have another meaning—and now, in jeopardy, the way out is suddenly to "be their ages." They are supposed to be elderly and respectable; then let them behave like it. And the astonished visitor finds himself in a kind of improvised old folks' home, with an assemblage of ancient lights, blissfully over-acting, that reminded me of the speech about old Nestor "arming to answer in a night alarm," and "with a palsy fumbling on his gorget."

I am sure it is all extremely silly. I know that it is most endearing. No doubt there will be a good deal of condescension. Some may even be shocked by a dramatist who allows his characters to go in for crime in a big way, even though it is

Hazel Hughes, coiner of accents; Mary Merrall, who hopes that true love will conquer; and Joan Sims, as a maid who is a graduate of Holloway, and we have a glorious regiment of eccentrics. Allan Davis, the director, will not worry if he is told how child-like it all is. The laughter on the first night was the most genuine we had heard for a long time; that ought to have been reward enough.

If there was less laughter on the next evening, in the enchanted new Belgrade Theatre at Coventry, it was because Wilde's wit calls less for the explosive laugh than the steady smile. Here the play, "Half in Earnest," was a musical version of "The Importance of



THE OPENING PRODUCTION AT THE BELGRADE THEATRE, COVENTRY: "HALF IN EARNEST," SHOWING A SCENE FROM THE MUSICAL VERSION OF WILDE'S "THE IMPORTANCE OF BEING EARNEST," WITH GAY AND AMUSING TUNES BY VIVIAN ELLIS.

### OUR CRITIC'S FIRST-NIGHT JOURNAL.

"THE IMPERIAL NIGHTINGALE" (Arts).—Joy Parker and Kenneth Mackintosh in matinées of Nicholas Stuart Gray's fantasy for the younger playgoer (and, I feel, his parents). (April 7.)

"ROMEO AND JULIET" (Stratford-upon-Avon).—Richard Johnson and Dorothy Tutin play the lovers in this first production of the new Festival, directed by Glen Byam Shaw. (April 8.)

"THE DOCK BRIEF" and "WHAT SHALL WE TELL CAROLINE?" (Lyric, Hammersmith).—A double bill by John Mortimer, with Michael Hordern, Maurice Denham, Brenda Bruce, and Marianne Benet. (April 9.)

"ANY OTHER BUSINESS" (Westminster).—A new play by George Ross and Campbell Singer. (April 10.)

The first production at the newly-opened Belgrade Theatre, Coventry—the first major theatre built in Britain for many years—is "Half in Earnest." This photograph of the "Teatime Quartet" shows (l. to r.) Algernon (Bryan Johnson); Lady Bracknell (Marie Löhr); John Worthing (Brian Reece) and Gwendolen (Pamela Jordan).

the kind of piece a theatre ought not to produce. Let me suggest at least, and with enthusiasm, that playgoers should remember "The Iceman Cometh," a former Arts production, now on a larger stage at the Winter Garden, and splendidly and accurately done. Here is O'Neill's "dance of mind": it should not be missed.



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## NOTES FOR THE NOVEL-READER.

## THE NOVEL OF THE WEEK.

THOUGH novels purporting to be funny often make the heart sink, it is unusual for by-products of ghastliness and despair to be richly funny. Now we see it done; "Engaged in Writing," by Stephen Spender (Hamish Hamilton; 15s.), is an utterly convincing, intellectual, poetic farce, based (as the "hero" observes) on facts too monstrous for thought. I should add that the volume contains another story, also post-war: that of a self-consciously self-educated young Englishman torn between loyalty to his wife and obsession with a child of nightmare in a Displaced Persons' camp. "The Fool and the Princess" is sincere, thoughtful, but not really a success; it is eclipsed by the title-story.

In this nothing happens; that is the whole point. Following the Thaw, and only a few days after Khrushchev's denunciation of Stalinism, an East-West conference of intellectuals is about to open in Venice, under the auspices of EUROPA-PLUME. All the delegates, whether from East or West, are Left—Communists, ex-Communists or fellow-travellers. On one side there are three Russians and a Hungarian; on the other, French, Italians and English. Olim Asphalt, representing LITUNO (a sub-organ of the U.N.), is among the English—and is in a violent state of excitement. "All the same," he tells Alex Merton, an old school chum, "this meeting isn't going to be the same as all the other intellectual discussions and conferences we've attended." "I can't," Alex rejoins, "see the slightest difference." The whole fabric of ideology may be rent; but since everyone present is "engaged"—that is to say, engaged in writing—how can they take notice?

Nor do we expect it. For the naïve, there are two grand queries: What will They say about the Thaw, and the attack on Stalin? and Which of Us will say he was wrong? But, of course, the Russians don't say anything; they just sit in a row, "with a remote staring air, like a range of mountains viewed from a distance," now and then injecting their simple formula—"Let us agree about culture, which we all love." And the others trot themselves out as usual. The French delegates give a display of pyrotechnical cross-talk; the vivacious Longhi puffs his own books; the English nuclear physicist wags his great head on behalf of science; the Hungarian shouts and gibbers like a zombie, and the communiqué states that a meeting has been held to arrange another meeting. And in outline there is no joke. The fun lies in the debate, and the debaters' masks and antics on stage and off. That part is superlative; though the inner side—the view of Olim in private, and of the Hungarian, the truly "engaged" writer, in his secret soul—must be called an honourable mistake.

## OTHER FICTION.

"The Dud Avocado," by Elaine Dundy (Gollancz; 15s.), presents Life with a capital "L"—unengaged, disorganised and running gloriously amok.

Sally Jay Gorce, the "avocado," is a young American wild-goose, who began running away as a little girl. So an uncle promised her two years on the loose after graduation. Of course, she went straight to Paris, and flung herself into it like mad. The first-fruits have been pink hair, and a mature lover. However, she now runs into an old friend, Larry Keevil, and is surprised to fall bang in love with him. Henceforth the lover is out, and fame, or Larry's American Theatre group, has become the spur... And so on, through a variety of jolts, crosses, erotic tangents and haunts of freedom, to the shocking end. Sally Jay has a style as lively and untrammelled as her career. For all her nonsense, she is a devastating observer of a real world; though I couldn't quite believe in the villain, or the happy ending.

"The Hills of Beverly," by Libbie Block (Cape; 18s.), offers us a romance of "court life" at Hollywood, in a style compositely derived from Saint-Simon, Mme. de Sévigné, Mme. de Lafayette and other early French models. The heroine, rich, beautiful and orphaned, marries David Staver of Staver Studios from affection rather than love. But they are hardly married when her virtue becomes a proverb. Then James Darcy, the adored of women, turns up. Sophie feels the charm. She resists... And meanwhile, there is much anecdote and intrigue around every page. Very, very slow; really amusing and engaging.

"The Gazebo," by Patricia Wentworth (Hodder and Stoughton; 12s. 6d.), features a suburban villa, and a dainty maternal vampire with a "weak heart." Five years ago, when her only daughter was going to marry, Mrs. Graham had near-fatal attacks till she broke it up, and Nicholas went abroad in dudgeon. Since then she has made a slave of Althea; and now she is suddenly talking of a cruise. They can sell the house; there have been two splendid offers, though it is not in the market... In short, "that young man" is back. He and Althea make up; and Mrs. Graham is found strangled in the gazebo, within a few hours of surprising them. Luckily, they have Miss Silver, who is much intrigued by those two bids for The Lodge... Rather a corny motive, but a nice story.

## CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

PLAYED in a match between Berlin and Prague, this game might be described as "Victory by easy stages." Black first picks up a pawn; then he wins "the exchange" (rook for knight), finally a whole piece; and all within the short space of twenty-five moves and by combinations of such originality as give the game real value:

## KING'S INDIAN REVERSED.

HRUSKA

White

1. Kt-KB3

2. P-KKt3

3. P-B4

4. B-Kt2

5. Kt-B3

6. Castles

7. R-Kt1

8. P×P

9. P-QR3?

He should have preceded this by playing 9. Kt×Kt, as soon becomes apparent.

9. ....

10. P-K4?

The "natural" reply, 10. P-Q3, would lose a pawn through 10... Kt×Kt (10... B×Kt, hoping for 11. P×B, Kt×P, would be too greedy, as White would reply, instead, 11. P-K4). White does not relish 10. R-R1, so makes what he intends to be only a temporary sacrifice of a pawn.

10. ....

11. Kt×P

12. R×P

Recovering the pawn; but, horror! What's this?

12. ....

13. RP×Kt

Realising that 13. R-Kt5, B-Q6 would only make things worse. The rook has no haven.

13. ....

14. P×P

15. Q-Kt3

16. Q-R3

17. B×Q

18. P-Q4

19. B-Kt4

Threatening 20... P-QR4; which White therefore takes measures to prevent.

20. R-R1

BAUMBACH

Black

Kt-KB3

P-QB4

Kt-B3

P-KKt3

B-Kt2

Castles

P-Q4

Kt×P

9. B-B4!

10. P-Q3

11. B×Kt

12. B×Kt

13. Kt×P

14. Q-R4

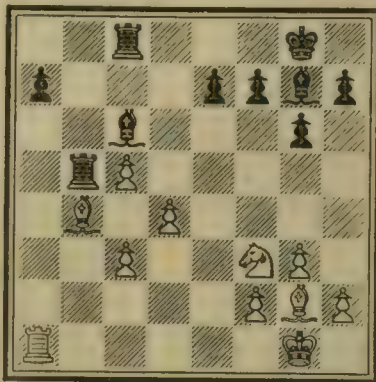
15. Q×Q

16. KR-QB1

17. B-QB3

18. R-Kt4

19. R-Kt4



20. ....

P-QR4!

He plays it, just the same. Poor White! Nothing has gone right this game.

21. R×P

Naturally 21. B×P, R-R1 would be useless; but this likewise loses a piece, in most unusual fashion.

21. ....

R×R

22. B×R

R-R1

23. P-B4

Desperation. After 23. B-Kt4, R-R8ch would force 24. B-B1, abandoning the knight to a grisly fate.

24. ....

B×Kt

25. B×B

R×B

25. P-B6

B×P

Resigns.

## BOOKS OF THE DAY.

## FROM THE SUMERIANS TO A BOOK BY GILBERT HARDING.

ABOUT 5000 years ago, the Sumerians hit on the art of writing on clay, and within the next 2000 years their script had progressed from the crudely pictographic to what Professor Kramer, of the University of Pennsylvania, describes as "a highly conventionalised and purely phonetic system of writing." In his "History Begins at Sumer" (Thames and Hudson; 35s.) Professor Kramer has some pleasant remarks about the Sumerologist. "Incredible as it may seem," he writes, "this pin-point historian, this Toynbee in reverse, has something of unusual interest to offer to the general reader. The Sumerologist, more than most other scholars and specialists, is in a position to satisfy man's universal quest for origins—for 'firsts' in the history of civilisation." That is why his 25 chapters all have subtitles such as "The First Schools," "The First Moral Ideas," "The First Love Song," etc. It is a stimulating and attractive method of presentation, but it occurs to me that the unromantic word "ascertainable" should in every case be inserted after "first." *Vixere* (we were told) *fortes ante Agamemnona*, and I cannot make myself believe that the Sumerians really produced the first historian or the first legal precedent.

If there ever was a golden age, the Sumerians seem to have travelled far from it. There is nothing resembling innocent wonder in the poems, legends and legal enactments which Professor Kramer and his fellow-scholars have so astoundingly managed to translate for us from the cuneiform tablets. On the contrary, there is a certain sophistication and elaboration which bring the Sumerians closer to ourselves than to Adam and Eve in a garden. Many readers will find special interest in the chapters which emphasize Biblical parallels, as, for instance, the deluge story—it is tendentious to call it a "myth"—and the literary theme of Job. Sumerian art, so lavishly and so beautifully illustrated in this book, may seem to the uninitiated to have something in common with Assyrian. I was more interested to find, in Plate 54, an expression almost as cold, enigmatic and terrifying as that on the face of the famous Etruscan Apollo. It makes an odd contrast with the head of a Babylonian god (Plate 57), which reminded me of nothing so much as an elderly and rather garrulous Beefeater at the Tower. The poetry must speak, in one short extract, for itself:

He touches him, he rises not,  
He speaks to him, he answers not.  
"Who are lying, who are lying,  
O Gilgamesh, lord, son of Kullab, how long  
will you lie?  
The 'land' has become dark, the shadows  
have spread over it,  
Dusk has brought forth its light,  
Utu has gone with lifted head to the bosom  
of his mother, Ningal,  
O Gilgamesh, how long will you lie?"

This strange epic goes on and on, rather like Hiawatha, till the reader is lulled with the rhythm and the repetition of names and phrases. Professor Kramer's modesty in dismissing himself as a "pin-point historian" is really excessive.

Another archaeological work, the 51st "Annual of the British School at Athens" (1956; published by the Managing Committee; 3 gns.), does not profess to interest or amuse the general reader. For instance, the chapter entitled "A Chian Wine-Measure," sets out, by means of fractions, equations and square roots to draw up the standards of liquid measure which obtained in Chios, and the actual construction of the measure itself. But the mere dabbler in Greek archaeology may enjoy the chapters on tombs at Knossos and Kephala, and the four essays on Mycenae.

"Master of None" (Putnam; 12s. 6d.), by Mr. Gilbert Harding, is a collection of somewhat pungent autobiographical essays, containing much discernible criticism and advice based on excellent common sense. Most people have by now come to regard Mr. Harding as compounded of pride and prejudice, but his book shows an almost equal percentage of sense and sensibility. It reveals, too, an undertow of melancholy. After a withering castigation of the "subtle graduations of importance in offices and factories," as well as in the Civil Service, he comments: "That is the non-rake's progress, the kind of pathetic substitute for achievement so many of us are offered and which we ought to reject with withering scorn. If you are a donkey, do go after real carrots." However much one may disagree with Mr. Harding, one cannot refrain from admiring his clear eye and his sardonic tongue.

And so, by way of an unusual man, to a book called "Unusual Railways" (Muller; 21s.), by B. G. Wilson and J. R. Day. The authors describe overhead railways and underground railways, funiculars, racks, cables and "atmospheric" railways, as well as the monorails which have recently come back into the news. They give plenty of facts and figures, and have chosen their illustrations well. One of the latter shows Louis XIV's "pleasure railway" at Marly-le-Roi. It seems that Louis XIV's conception of pleasure varies, at least in this respect, quite considerably from my own!

E. D. O'BRIEN.





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### COURT NILES



I always thought that Court Niles was unduly influenced by his peculiar name. Had he been called something more deep rooted like Barstone he might have gone on for ever taking ten deep breaths first thing, standing on the escalator of Green Park Underground Station, turning sharp right outside, and giving up smoking till noon in the office where he was Complaints Manager (Real Honey Export Co.).

But his name gave him a sense that he was born for something or other; which had the effect of making him feel that he simply could not leave anything alone.

The first thing he couldn't leave alone was sock drying. Instead of putting his socks on top of the electric heater in the ordinary way, he had a wire frame made which was not only sensible but also looked quite nice aesthetically. That was the awful thing about all his things, they looked quite nice aesthetically. From sock dryers it was an easy transition through buttonless cuffs to a television set which by interrupted invisible eye, housed in unpolished zinc, turned itself on automatically whenever you went into the room. Soon Real Honey itself was being transformed: not only of course by the creation of the Contemporary Hive Construction Co., (which was really only an old office desk under Court's office window covered with cigarette butts) but by the general infiltration of Design in e.g. the very small circular conference table in front of this old desk which Niles placed on some sort of central peg so that it could revolve for some purpose or other (Design in Movement).

Soon of course Niles was experimenting on the building itself with a simple design for avoiding direct sunlight, which was certainly effective on those three days of the year when direct sunlight was proved to have existed. Soon he had re-designed practically everything except the balance sheet, so that after the inevitable bankruptcy of his firm, and of each successive firm he worked for, he actually became Adviser on Town Planning for the Sunpine New Suburb Development Co., whereupon his work was placed so indefinitely far in the future that he was regarded as relatively safe, though he continued to make people personally uncomfortable about the absence of design in what he called "everyday living". Personally I was rather sorry for the old days when Court was bottled up in Real Honey Export.

*Written by Stephen Potter; designed by George Him*

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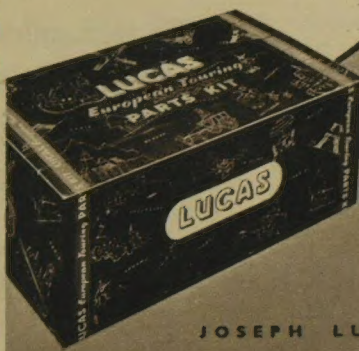
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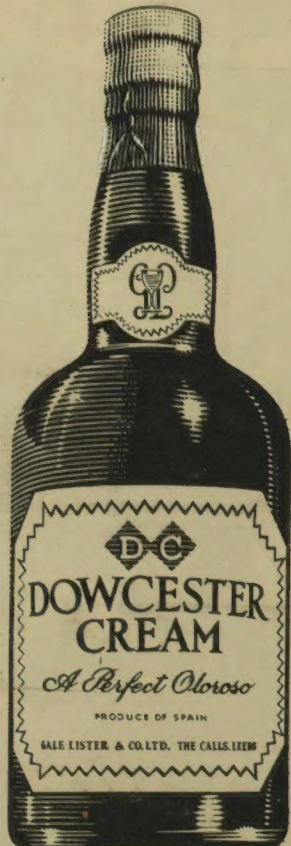
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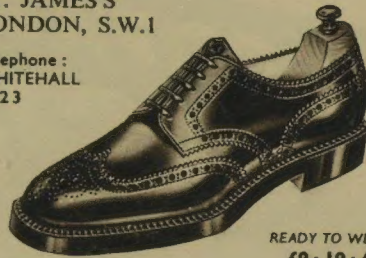
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# Shell guide to LIFE IN THE CORN




Painted by John Leigh Pemberton

In the growing and ripening stages corn and hay are a sanctuary for wild life which man does not invade. Here is cover and food for RABBITS (1) which have survived myxomatosis, and for two migrant birds, CORNCRAKE (2) and QUAIL (hen 3, cock 4), which are scarce nowadays though they have always been less seen than heard (the Corncrake precisely "crakes"; the Quail says "wet-my-lips"). The LONG-TAILED FIELD MOUSE (5) and the COMMON SHREW (6) live on the margins and in the crop. HARVEST MICE (7), using their tails as they climb about the wheat, are a decreasing species. Modern cleaning of seeds and selective weedkillers have also reduced the flowers. CORNCOCKLE (8) and CORNFLOWER (9) are now much rarer (though common across the Channel in Normandy). BINDWEED (10) isn't easily repressed, nor is the odd little SHEPHERD'S NEEDLE (11), with needle-shaped fruits. POPPIES (12) still blaze on light soils, and WHITE CAMPION (13) remains common. It was a belief that picking these last two would bring on thunderstorms; in a way, they were protectors of the crop.

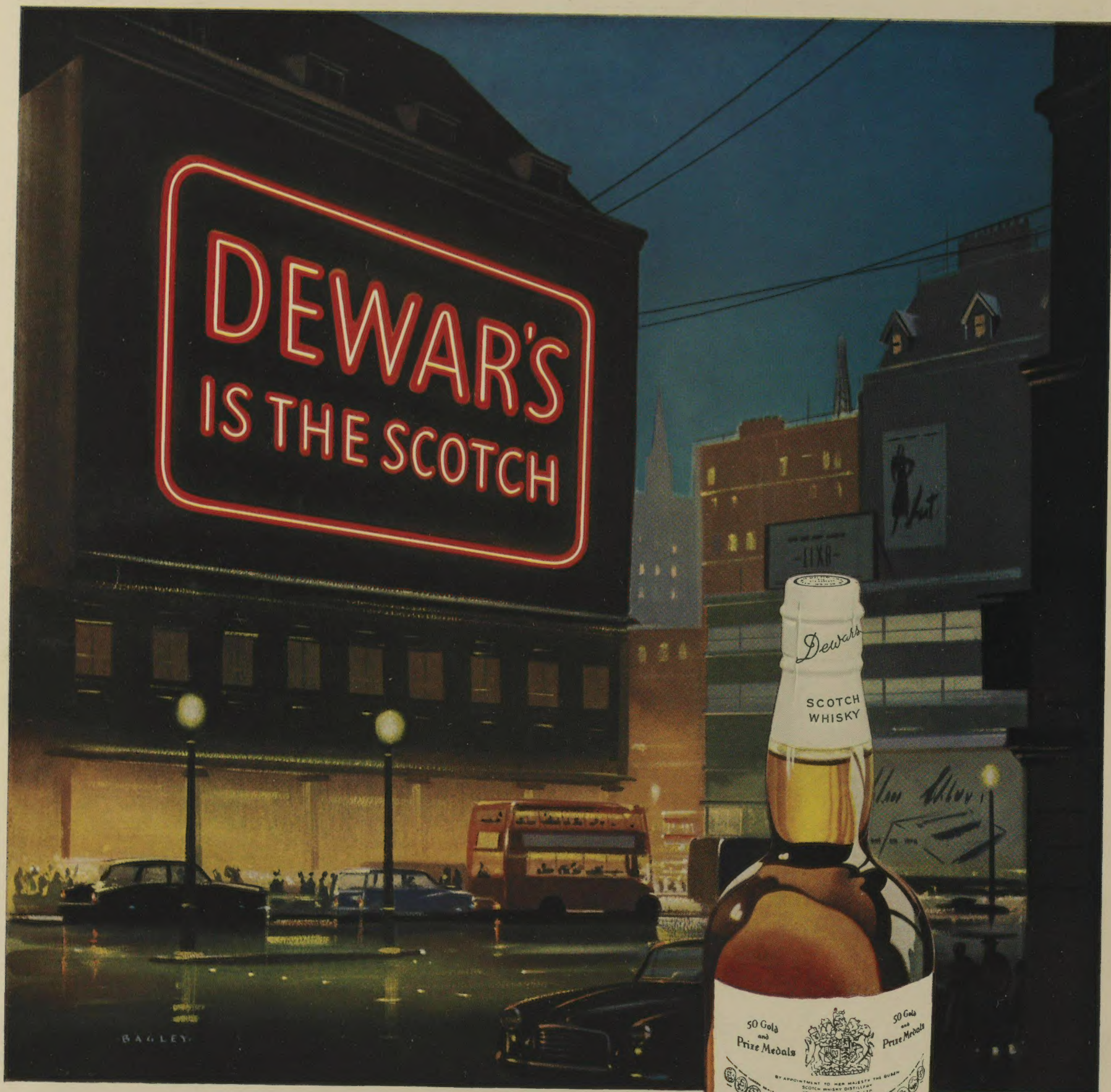
NOTE: All the items shown in this picture would not, of course, be found in one place at one time.



Shell's series of monthly "NATURE STUDIES: Fossils, Insects and Reptiles", which gave so many people pleasure last year, is published in book form by Phoenix House Ltd. at 7/6. The Shell Guide to "Flowers of the Countryside" and Shell's "NATURE STUDIES: Birds and Beasts" are also available at 7/6 each. On sale at bookshops and bookstalls.

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EVENING — and one by one men are turning out the lights on their working day. Tonight, quietly at home or gaily abroad, they are once again husbands, hosts, friends among friends. Those who have learned to savour each moment of their leisure hours will crown contentment with a glass (or two) of **Dewar's "White Label"**.



*It never varies*